

ANTIGONE'S DAUGHTERS:
REVOLUTIONS IN KINSHIP AND PERFORMANCE

A Dissertation

Presented to the Faculty of the Graduate School
of Cornell University

In Partial Fulfillment of the Requirements for the Degree of
Doctor of Philosophy

by

Megan Leonard Shea

May 2009

© 2009 Megan Leonard Shea

ANTIGONE'S DAUGHTERS:
REVOLUTIONS IN KINSHIP AND PERFORMANCE

Megan Leonard Shea, Ph. D.

Cornell University 2009

This dissertation intertwines performance studies methodologies with classical historiography across media. I use recent kinship scholarship to argue for an interdependent connection between kinship and performance wherein the female body must be sacrificed for kinship relations to be forged. Producing my argument through past and present examples, I comparatively examine kinship in performances that focus on the duality of resistance/sacrifice of the female body. Solon's laws restricting inheritance and funerary performance inform my reading of the creation of a capitalist male Athenian theatre. Looking at Sophocles' *Antigone*, as well as Euripides' *Iphigenia at Aulis*, *Iphigenia Among the Taurians*, and *Trojan Women*, I position the female character as a vortex of identity whose only option to resist patriarchal capitalism rests on her ability to choose her own kinship bonds. I note that resistance's presence in the play's narrative does not translate into subversive theatre and question the ability of the female body to resist within the theatrical form.

Posing this question in terms of contemporary plays and performance, I examine Judith Malina's *Antigone*, Title:Point's production of *Antigone*, Suzan-Lori Park's *Venus*, Orlan, Annie Sprinkle, and Anna Nicole Smith. Here I use photographs, video footage, archived scripts, and interviews to study performative bodies that both trouble and exemplify the connection between kinship and sacrifice. Having established the seeds of capitalist performance in the Ancient Greek theatre, I

look to contemporary performance to explicate the connection between Greek theatre and the permanence of the theatrical form. This project dialogues between classics, cultural studies, and theatre, addressing areas long neglected by theatre scholars. Performance studies scholars often leave the study of Ancient Greece to classicists, and consequently, current trends in performance criticism rarely make their way into scholarship on Athenian theatre. Performing readings of contemporary and ancient works, I seek to remedy this discrepancy by parsing the connections between the “origin” of Occidental theatre and the contemporary visualization of the female body.

BIOGRAPHICAL SKETCH

Megan Shea is a performance studies scholar with interests in ancient Greek performance, feminism, and cultural theory. She received her Bachelor of Arts in Theatre and Dance from Trinity College in 1999, a Master of Arts in Theatre from the University of Kansas in 2002, and a Master of Arts in Theatre Arts from Cornell University in 2006. Megan has published articles in *The Journal for Dramatic Theory and Criticism* and *TheatreForum*. Her short entries on “Pornography,” “Censorship,” and “Obscenity” will be published in *Performance Studies: The Key Concepts* edited by Gabrielle Cody and forthcoming from *Routledge* in 2010.

For Michael

ACKNOWLEDGMENTS

A number of individuals influenced to the direction of this project. I am grateful that I was able to develop this project at Cornell University during a time when I was encouraged to see the advantages of interdisciplinarity. I would especially like to thank Timothy Murray for steering me toward intellectual inquiries that captivate my interest. His brilliant oversight compelled me to keep writing through theoretical thickets. Sabine Haenni's advice saw me through the initial stages of devising a project about ancient Greek and contemporary performance, and I am indebted to her for guiding me towards cultural theory; her openness fostered my intellectual inventions. I am grateful to Jeffrey Rusten for his contributions to my understanding of Athenian culture and for being an incredibly open-minded classics scholar. David Feldshuh's flexibility and sage honesty has been a constant source of encouragement. And I am also indebted to Ellen Gainor and Sara Warner for attending and responding to the early seeds of this project presented at conference panels.

Special thanks to Paige McGinley for her willingness to listen almost daily to my intellectual and professional inquiries. Harvey Young also deserves thanks for his advice at conferences and for his inspiring intellectual contributions to this project. Several of my fellow graduate students assisted me during my absence from Ithaca. I am thankful to Anne Beggs for her counsel, hospitality, and willingness to assist with bureaucracy. Meghan Brodie was a constant source of support throughout the process. Diana Looser, Lindsay Cummings, and Ryan Platt helped shape my writing in its early stages. My colleagues at the Performance Studies Focus Group of the Association of Theatre in Higher Education: Gwendolyn Alker, Peter Civetta, Josh Abrams, Jennifer Parker-Starbuck, and Jason Farman offered valuable information about the field.

While I was writing, I was supported through Cornell's Sage Fellowship and graduate funding. I would like to thank the staff at the Billy Rose Theatre Archive in the New York Public Library for their assistance.

I would also like to thank my own "brothers," Andrew and Christopher Myers for providing me with the real-life experience of choosing family. My parents Barbara and Daniel Shea helped mold me into a determined feminist and constantly supported my decisions to pursue the career path I desired. Finally, I am most grateful to Michael Guillorn, who tolerated the ups and downs of the project, and helped me to see my accomplishments. I continue to be amazed by his ability to anticipate and provide the kind of support I need.

TABLE OF CONTENTS

BIOGRAPHICAL SKETCH.....	iii
DEDICATION.....	iv
ACKNOWLEDGEMENTS.....	v
LIST OF FIGURES.....	vii
1 THE ROOTS OF KINSHIP AND PERFORMANCE.....	1
2 A LITTLE MORE THAN KIN.....	48
3 RESISTANCE.....	100
4 FORM.....	136
5 CORPOREAL TRANSGRESSIONS.....	185
EPILOGUE: DAUGHTERS.....	245
WORKS CITED.....	253

LIST OF FIGURES

Figure 1. Title:Point's <i>Antigone</i> : Chorus with Clock.....	120
Figure 2. Title:Point's <i>Antigone</i> : Kreon and Antigone.....	121
Figure 3. Pablo Picasso: <i>Les Demoiselles d'Avignon</i>	202
Figure 4. Orlan: <i>Self-hybridization précolombienne No. 4</i>	203
Figure 5. Annie Sprinkle: Chemo Rockstar.....	225
Figure 6. Annie Sprinkle: Chemo Cocktail.....	227

CHAPTER ONE
THE ROOTS OF KINSHIP AND PERFORMANCE

Iphigenia in a Vortex

As Agamemnon holds his blade to her throat, Iphigenia is whisked away by Artemis. She ends up among the Taurians. There, she serves the goddess who ironically both called for her death, and saved her by replacing her body with a deer's on the altar. Although corporeally she thrives, Iphigenia is dead – dead to her family, and dead certainly to Clytemnestra her mother, who uses Iphigenia's slaying as an excuse for killing Agamemnon in Aeschylus's *Oresteia*. Iphigenia is devoid of her kin, and charged with a strange edict; she is to sacrifice any Greeks arriving on the shores of Tauris. The victim becomes the executioner of her kinsman – her only ties to Greece, her only ties to the world she lived in before. Torn from her genealogy, Iphigenia senses the loss of her identity.

Through time, her identity unfolds its elasticity. Although she is known as Iphigenia in Fifth Century B.C.E. Athenian theatre, the evolution of her tale is murky. Her woes are not addressed by Homer; he makes no mention of Iphigenia, Agamemnon's need to sacrifice a daughter, or Achilles' intended marriage to the forsaken bride. Instead, Homer depicts a different daughter of Agamemnon and Clytemnestra's in Book 9 of his *Iliad*: Iphianassa, one who is apparently still alive when the Greeks are in Troy; Iphianassa is promised as a bride by Odysseus to Achilles if Achilles chooses to fight for Greece. Whether Iphigenia actually is Iphianassa is unknown. Sophocles alludes to Iphianassa; in his *Electra*, he refers to Electra's two sisters, Chrysothemis and Iphianassa, as still alive. And still, Chrysothemis is an embodied character in the play while the mysterious Iphianassa remains a mention.

In time, Iphianassa becomes Iphimedia. Appearing in Hesiod's *Catalogue of Women*, this version of Agamemnon's daughter morphs into the goddess Hecate instead of submitting to sacrifice (Pausanias 1.43.1).¹ Origin tales of the trifold Iphigenia/Iphianassa/Iphimedia – respectfully a conditional *Iph* – tell different stories: she may have been the daughter of Theseus and Helen, raised as Clytemnestra's daughter to protect her identity. She may also have been a competing goddess with Artemis – not mortal at all. As a person, Iphigenia is interchangeable. Her character can meld into others depending upon the myth, depending upon how the male writer wishes to use her.²

Corporeally and temporally, Iph spins on an axis of her tales. Unlike other Greek characters with persistent identities, Iph is intrinsically linked to her place in space and time. In Homer, she is the thriving Iphianassa, safe at home in Greece. In Euripides, she is either the doomed bride/the sacrificial victim, Iphigenia at Aulis, or Artemis' employed executioner and a threat to her own kin, Iphigenia among the Taurians. On her own, Iph is a vortex³ of identity – a displaced body in time – lost

¹ Iphimedia is also a mysterious genus of diaphanous crustacean, existing in Australia, Florida, and Papua New Guinea. The Museum Victoria Australia's website posts a picture of Iphimedia and a description that reads "This undescribed species of Iphimedia lives among the subtidal red algae," yielding, of course, *Iphimedia Among the Subtidal Red Algae*.

² Iphigeneia's intangibility spreads from her character to her scripts. *Iphigenia at Aulis* was Euripides' last play, and scholars frequently contest how much of the work Euripides had completed prior to his death. David Kovacs explains:

IA was probably unfinished when the poet died, and we could guess that at least some of the lines in the play as we have it that look un-Euripidean were written by EM [Euripides' minor] or someone he employed to prepare the play for its first production. The text of FP [first parodos] was then altered for a revival, possibly in the fourth century, by a producer who wanted a grand scene of entrance for Clytaemnestra and Iphigeneia. Lastly, a significant part of the last messenger speech was clearly written by someone who had no ear for the quantities of vowels and no understanding of rules of the tragic trimeter. (78)

Because of the amount of revision, Kovacs argues that little of Euripides' text (as we know it now) can in actuality be attributed to Euripides.

³ My use of vortex here differs from Joe Roach's use of behavioral vortex in *Cities of the Dead*. The difference is choice. While behavioral vortices are moments of play – especially involving play with other identities – inscribed into the society by the people – for woman, the vortex is inscribed upon her

without a relation to other points along the map. She seeks these points in her myth; pursuing social relations with her blood relatives fortifies her identity.

By establishing kin relations, Iph's identity emerges at a point of convergence. She is not who she is because she *is* related to her family; she *is* because she *chooses* to perform certain relations: relations that place her spatially and temporally as a consistent other in terms of the Taurians, relations that place her spatially and temporally in connection with Greece and the House of Atreus, and relations that thus make her less interchangeable to others. Iph's situation arrives at the crux of my study, which contends that kinship is related to performance. Moreover, when it comes to the female in representation, and even more specifically the female body, performance is related to kinship. The dual occasion of this argument reflects, on a microcosmic level, how this study will proceed. Rather than persisting in an essence of patriarchal singularity, this study takes up what in Deleuze and Guattari's terms can best be described as an "assemblage" (*Plateaus* 4) of ideas consisting of the following: performance, kinship, and corporeality. Kinship and performance connect, because, as explained later in this chapter, kinship itself is a performance. The two involve corporeality when the female body is sacrificed in order to form new kinship (see Iphigenia's sacrifice and Antigone's suicide). Depending upon the act, the kin relations created are potentially rhizomatic ones – ones that do not necessarily follow a patriarchal vertical structure, but instead work laterally. The creation of lateral relations through the performance of kinship, those relations that resist a dominant hierarchical social structure, frees women from their "interchangeable" status on their own terms, resulting in a feminist social structure.

by society. Rather than a play with identity, the vortex comes to represent the loss of her identity without a kinship system, or rather, the vortex is her state of pre-existence – her feeling of loss – in a patriarchal society that produces her as nothing.

This chapter traces kinship theory's movement toward a feminist, rhizomatic structure – a structure that would seemingly contradict the very being of kinship, given Deleuze and Guattari's poignant statement that “[t]he rhizome is an anti-genealogy” (*Plateaus* 11). Through the interdependent relation, performance produces kinship as much as kinship produces performance. Kinship reaches out laterally to performance, which, in turn produces more kinship, resulting in a rhizomatic relation with the tenacity of a weed. Within this relation, the social identity of the individual establishes itself. As a character, Iph performs her relations to establish identity. But who performs Iph? And what relations does s/he enact to perform Iph? While later chapters will take up the second question, this chapter will focus on the first to delve into how kinship and performance determine the female body.

As this study pursues its task in the vortex between the three elements – performance, kinship, and corporeality – it will depart from more obvious connections between and among some of these terms in favor of pieces, histories, and discourses that exhume the mystery of the female body. As such, this study leaves in its wake the obvious connections between nuclear kinship and theatrical troupes. While it may be intriguing to examine the relatedness, if possible, of the various family dynasties in theatre, such dynasties do not always attend to the feminine corporeal.⁴

⁴ Perhaps the most-oft cited example of the connection between family dynasty and performance is Japanese Noh theatre. Certainly Noh theatre would offer some insight as to the female body, and comparative scholarship between Noh theatre and Ancient Athenian theatre has pointed out, in a pro-vortex context, the similarities between the two forms. Megumi Sata demonstrates in her article, “Aristotle’s *Poetics* and Zeami’s *Teaching on Style and the Flower*,” that in addition to sharing “common characteristics and elements – use of masks, the presence of a chorus, universality of themes, and a profound understanding of the human psyche” (47), Japanese Nō theatre and Ancient Greek theatre ignite similar philosophies. For instance, both Zeami and Aristotle, though broaching different subjects – acting and play structure respectively– emphasize theories of imitation because both theatrical forms call on actors to perform certain types (49). When discussing play structure, both philosophers stress the importance of unity of action and both divide the play into three sections that work to achieve this unity (50). Thirdly, the philosophers call for plays to have a specific effect on the audience: for Aristotle this is catharsis and for Zeami the effect is “mysterious beauty (*yūgen*) and novelty (*hana/omishiro*)” (52). While Sata’s article is certainly not the only one referencing a connection between the two forms, it is a prime example of why my study will not attempt to contend with the relationship between Western and Eastern theatre. Sata points to similarities between forms as

The difficulty that arises in my particular study is that the vortex expands itself across cultures into an extended kinship of Westernization. To enter into any full analysis of “non-Western” performance may yield unintended Orientalist and “primitive” notions of early performance, because indeed, historically Western performance has not *viewed itself as relying* on non-Western traditions. And when it has, such views have been complicated by appropriations (such is the case with Stanislavski’s yoga, Brecht’s interest in Chinese theatre, and Artaud’s fascination with Balinese performance), accusations of appropriation, misinterpretations, and certainly, orientalisms. Incongruously, my methodology relies upon theories of anthropology developed through the study of non-Western performances and cultures. While I cannot escape the epistemological dependence on non-Western study in my methodology, I do limit my later case studies to Occidental performance to avoid misappropriation. I hope this study’s intent in investigating Western performance will not be viewed as yet another evaluation of Western culture that proves deleterious to the Western/Eastern binary. Indeed, the study challenges these binaries and boundaries where possible, so that future scholarship may find its way through the vortex, to decide that the boundaries and restrictions constructed at some point have to be transgressed. My task in this work, is to ask the discipline to consider history, and, in return, to ask history to consider the discipline. And I hope this melding of disciplines sets its gaze on the future rather than the past.

Iph sacrificed, Antigone resists...

Faced with the entire Greek army demanding her sacrifice, Iph overcomes her fear of death and pledges to go willingly to the sacrificial altar. By spilling her blood, she will wash away the omen of Artemis impeding the Greek ships from sailing to

well as the differences, but her argument does not stretch far beyond comparison. She is limited by the necessary multicultural sensitivity that accompanies any such article.

Troy (1475). By sacrificing her body, she will save her father Agamemnon, her never-to-be husband Achilles, and all of Greece by ensuring their victory over Troy. At Aulis, Iph allows her throat to be cut for the sake of all Greece, for the sake of society.

Antigone faces a similar sacrifice.⁵ When her uncle Kreon issues a declaration that her brother Polyneikes' body must be denied burial rites – left to rot on the ground where it was slain – Antigone chooses to disobey Kreon's edict and bury her brother. Kreon offers her the opportunity to shy away from her deed, asking her if she denies doing it. Antigone opts not to say "I did the deed" but rather to say "I do not deny it." Responding in the negative demonstrates her awareness of what may have been a carefully worded offer from Kreon. But Antigone must claim the deed in order to maintain her connection to her brother. In her most polemical speech she explains her inclination:

And further, I honored you well, Polyneikes, in the eyes
of the wise,
For not ever if I were the mother who had children,
Nor if a husband of mine had been decaying after having
died,
Would I have taken up this duty against the will of the
citizens.
With respect to which law do I speak?

⁵ Lacan views Antigone's sacrifice as a privileging of family rights and obligations over community laws.

No doubt things could have been resolved if the social body had been willing to pardon, to forget and cover over everything with the same funeral rites. It is because the community refuses this that Antigone is required to sacrifice her own being in order to maintain that essential being which is the family *Atè*, and that is the theme or true axis on which the whole tragedy turns. Antigone perpetuates, eternalizes, immortalizes that *Atè*. 283

Lacan's point is that Antigone embraces her own fate (which seems to be connected to her family's folly) through her sacrifice, and that this sacrifice is one that resists against her (living) community.

On the one hand, if my husband died, another could be
And on the other hand, a child could come from another
husband

If I lost the first one. (Sophocles, *Antigone* 904-910)⁶

Many scholars, and perhaps most famously Goethe, have contested the authenticity of these lines, claiming that they were inserted by an actor, or by a later production (Goethe 177). The lines seem out of context, perhaps because they were fashioned after Herodotus' narrative of the interaction between Dareios and Intaphernes's wife, where Dareios offers Intaphernes's wife the chance to save one prisoner and she chooses her brother over her husband or children – a choice admittedly less “near and dear” to her than her husband and children (3.119). Her reasoning is that husband and child are replaceable. Her brother, since her parents are deceased, is not. Translating this reasoning into Antigone's defense of burying her brother is difficult because her brother is already dead. While the scene has been made dubious by many scholars' accounts, it is accepted as Sophoclean by the majority of contemporary scholars because Aristotle references it as belonging to Sophocles in his *Rhetoric* (3 16 1317a32-3) (Griffith 278, Foley, *Female* 175).

Beyond the controversy surrounding the speech lies the significance it has to the ethicality of Antigone's choices. Hegel devotes himself to Antigone's ethics in *Phenomenology of Spirit*, noting that her choices appear to be based on a divine law of the family – a law intended to be enforced by the females.⁷ Family law sits in

⁶ All Greek translations are my own unless otherwise stated.

⁷ In his foreword to *The Phenomenology of the Spirit*, J.N. Finlay explains Hegel's personal connections to the play:

We understand, for example, how the love between him and his sister Christina caused him to stress the role of sisters in ethical life, we understand his interest in the *Antigone* from his schoolboy studies at Stuttgart, and we understand his interest in the French Enlightenment and Revolution from the provincial position of continental Germany. (xii)

opposition to state law, the law men are charged with enforcing (Hegel 278). Both our female heroines/sacrificial victims (Iph and Antigone) are ensnared by a conflict between these edicts. Antigone is given the chance to obey Kreon's (the state's) law or to reject it and bury her brother, thus satisfying her duty as kin to her brother. Iph's place has less perspicuous borders: she must choose between fighting for her life – a life that was promised to include marriage to Achilles, time with a new brother, and celebration with her mother – or she must choose to give up her life wholly, to allow the blood connecting her, her brother, her father, and her mother to seep out on the altar of Artemis, denying her the opportunity to live as kin to family so that all Greece may have its first success as a unified state.

For Iph-igenia, sacrifice translates into a new life.⁸ When Agamemnon holds his knife to the throat of his daughter and cuts, Artemis replaces Iphigenia's body with a deer, expressing that Agamemnon's commitment to carrying out the deed was enough to satisfy the god. Iphigenia is then raptured to Tauris, where, devoid of her kin, she serves Artemis until the unexpected arrival of Orestes, who was sent to Tauris by Apollo to steal the divine statue of Artemis from the Tauric altar in order to relieve his own suffering at the mercy of the Furies. When Orestes and Pylades are caught by the Taurians, they are prepared for sacrifice by Iphigenia, whose duty to the goddess includes making the preparations to sacrifice any Greek who sets foot on the Taurian land. When the men are presented before her, she is stricken with pity:

Who was your mother having brought you into this
world once,
And your father, and sister, if you happen to have one,

⁸ Foley stresses the opposition between Iphigenia's sacrifice and Antigone's, positing that Iphigenia's (of *Iphigeneia at Aulis*) "moral stance is initially defined entirely by her role within a family until her final conversion to patriotic principle" (*Female* 192). It is only later in life, after her initial sacrifice, that she chooses family.

Having lost two youths such as these

She will be brotherless... (Euripides, *Tauris* 472-475)

Iphigenia does not remark on the lives of the men, but rather concentrates on the family members who will lose them. Her sense of loss is associated with her own desire for kin, a desire that meets its end when she discovers that one of the two prisoners is her brother Orestes. With his sacrifice imminent, she wonders: “How will I send you away from this city, away from this slaughter to your homeland of Argos before the sword approaches your blood?” (878-880).

Iphigenia is primarily concerned, not only with losing her brother, but with the moment of death, the moment when the blade breaks the surface of the skin.⁹ For her, this moment marked travel, not to the land of Hades, where she could have met up with her kin as they passed (first her father Agamemnon and then her mother Clytemnestra – though such reunions may not have been pleasant), but to exile in the land of Tauris, where she existed apart from her family, never hearing news of their status. Post-sacrifice, Iphigenia has become a liminal entity – neither, in relation to her family, alive or dead, nor in connection with her home country, a citizen or barbarian; after all, her duty is to sacrifice Greeks for the sake of the barbarians. In order for relations to be made, the female body must be sacrificed; corporeality is lost in favor of codified kinship.

Iphigenia disappears during her sacrifice or within the moment of her performance. Performance of sacrifice marks Iphigenia with identity. In *Unmarked: The Politics of Performance*, Peggy Phelan theorizes women’s tendency to remain invisible in patriarchal culture until the moment of performance. She explains that disappearance is linked to the woman, whom she sees as unmarked – “lacking

⁹ Albert Heinrichs makes the claim that Iphigeneia’s death and Agamemnon’s are diametrically opposed in *Agamemnon*, Aeschylus constructs Iphigeneia’s death as ritual sacrifice and Agamemnon’s as homicide through the concept of animal sacrifice (182).

measured value and meaning.” Woman is then re-marked through social and cultural production, while man is “unremarkable” because he is marked to begin with. He is the norm; she is the aberration (5). According to Phelan, disappearance makes the unseen seen. She clarifies that she is “speaking here of an *active* vanishing, a deliberate and conscious refusal to take the payoff of visibility” (19). Performances artists like Orlan intentionally disappear their own bodies in favor of new ones to reveal identity through performance form. The question of disappearance and sacrifice becomes one of agency. Antigone has agency in her suicide – an act that helps her avoid an identity connected to Kreon through marriage to his son.

Iphigenia’s sacrifice and/or disappearance displaces the norm. She chooses to go to her own sacrifice – only after it is clear that she will be sacrificed whether she goes willingly or resists. She does not wish to disappear, as Antigone does. Because she cannot choose not to be sacrificed, it is even more important that she take control of her brother’s impending sacrifice. Iphigenia’s concern with the surface, with the blade penetrating the skin draws on her state of liminality; her worry is for the specific moment of her own liminality, as well as for the foreseeable liminal future of her brother. She states her concern, that she needs to get Orestes away from the city “*prin epi xiphôs haimati sôî pelasai*” translated as “before the sword approaches your blood” (880). Her interest is not in whether the sword cuts the throat and kills him, but rather in the event of sacrifice: the moment before the blade cuts, the moment when Iphigenia herself was replaced, and the moment of surface/of liminality.

The event is connected to kinship in its entanglement, again not specifically with death, but with blood. The blood that binds the two together is threatened by the sword. The sword, a phallic object, serves the interest of the state, while the blood/body constructed as an object to-be-penetrated, and thus a feminine object, serves the interests of the family. Having left behind the blood/body for the sword

before, Iphigenia has no desire to do it a second time. She devises a scheme to return both Orestes and Pylades to their ships and to leave with both of them, sailing away with the sacred statue of Artemis.¹⁰ Following Hegel's interpretation of ethics and Antigone, it falls upon the female to enforce the laws of kinship, the laws of the family. Even the female goddess Athena steps in here to ensure that kinship wins out; she convinces the barbarian leader Thoas that it is his duty to see that the ship returns to Greece with the Artemisian priestess aboard. Thoas instructs his people to allow the ship to leave, thus permitting the "transgressive" act of kinship to occur. But his condoning of the act has implicit meaning: Iphigenia only escaped because Athena commands Thoas to allow Iphigenia to leave. Iphigenia's escape (from death in the moment of her own sacrifice and from Thoas with her brother) are both mediated by the goddesses Athena and Artemis – the two lords most often changed in drama with reinforcing kinship laws. While this would seem to re-present kinship laws as female, the mythical power of these goddesses masks the true controllers of kinship – the men of the Athenian state. In Iphigenia's tale, Artemis and Athena reinforce the ideals of the Athenian state – implying female complicity in the composition of patriarchy. Thus, in the two Euripidean plays, the laws of kinship, though divine, are still pliable to the laws of the state. Male permissiveness allows the female act to occur. She still operates under his dominion.

The structure of the play mirrors this marriage of male and female law by providing the "tragedy" with a hopeful ending. Orestes and Pylades are still alive, Iphigenia is reunited with her family and homeland, and the Taurians present no danger to Iphigenia and her family.

¹⁰ At a glance, Iphigenia's authority may seem remarkably feminist. After she schemes, Orestes and Pylades follow her plan. Froma Zeitlin points to this as a common theme in Greek plays, noting that women are frequently the masters of deception (*Playing* 358).

Antigone Between

Antigone, on the other hand, offers a bleaker picture of the battle between male and female kinship laws. Antigone is caught, as Lacan notes in his seminar so aptly name “between two deaths.” In his reading of Kreon’s sentence of Antigone to be sealed in a tomb with only the food usually given to the dead as an offering, Lacan positions Antigone’s *kommos*, or complaint, in the moment where she crosses the threshold. Her liminality finds itself spatially within the walls of her tomb. Since Kreon does not permit anyone to grieve for her, she sees herself as miserable and without living kin. Her sentence mirrors her crime; for burying and pouring rites for her brother, she, so entombed, will be afforded none of the burial rites she illegally carried out on behalf of her brother.¹¹ So, as evident in her departure speech, Antigone chooses to die rather than to live in the world of in-between. The method is hanging, a method – unlike that of slitting the throat – that allows Antigone to dispel liminality while her act remains at the surface. Blood is not spilt in hanging; she retains the blood of her kin while her act continues to be transgressive. Her deed rather than her death, draws focus.

Haemon, in contrast, dies by the sword in a moment of fury. At first clinging to Antigone’s body, he draws his sword in anger when his father enters the chamber. The messenger tells of his death:

And as his father rushed out

¹¹ Rush Rehm draws a relation between Antigone’s death and a wedding:

Sophokles follows the tripartite pattern of the Greek wedding outlined in Chapter 1 – *engue* (betrothal), *ekdosis* (preparations cumulating in the move to the groom’s house, and *gamos* (consummation, preceded by the bride’s unveiling). (*Marriage* 63)

Choosing her brother over her husband reinforces her alliance to her biological family. In marrying Hades, she marries back into her own family much as her father did. Antigone’s marriage/death is a return to her *oikos*.

In flight, he came short of stabbing him. Then the ill-
fated man
Was angry with himself, and immediately stretching
himself
Upon his sword, he thrust it halfway in, into
His soft side. Still in his senses, he embraced the
maiden.
And breathing hard, he shot out a rushing stream
Of spurting blood onto her light cheek.
And then dead corpse around dead corpse he lay, having
fulfilled
His marriage rites... (Sophocles, *Antigone* 1233-1241)

While Antigone kept her blood, Haemon spilt his, fulfilling his marriage rites in an ejaculation of death.¹² By doing so, he relinquished his ties to Kreon in favor of his newly-made tie to Antigone. When blood is spilt, the skin is ruptured, and the vulnerability of the body tacitly announced. Antigone's method of suicide does not break the surface, and, as a result, in death her body seems less vulnerable. Her body is sacrificed, but not torn apart. In death, through wholeness, she resists.

¹² The contrast between Haemon's idea of marriage and Kreon's surfaces in Haemon's death. Earlier in the play when Ismene points out to Kreon that condemning Antigone means condemning his son's wife, Kreon admits to the interchangeability of Antigone. Rehm observes that "Kreon is unmoved boasting that 'there are other arable fields' ... for Haimon to plow. The trope compares women to the earth that must be dominated, a common image for (conjugal intercourse, and one that echoes the Athenian formula that marriage is undertaken for 'the sowing of legitimate children')" (*Marriage* 60). But the callousness of Kreon's reaction (especially considering that he loses his son, who did not share the same feelings with regard to Antigone's interchangeability) yields an alternative reading of Sophocles; it appears, at least here, that the playwright bore sympathy for women's plight and perhaps intended his play to counter their subjection through Athenian law. See Chapter Two for more on Athenian cloistering of women.

Judith Butler observes at the beginning of *Antigone's Claim* that Antigone's act is one of few over the centuries that manages to defy the state.¹³ Butler asserts that through Antigone's act, the transgression of gender norms occurs in the numerous moments when Antigone's defiance is cited (perhaps in contrast with Hegel's intentions) as a male quality. For instance, when Kreon notices the brazenness of her transgression, he observes: "I am no man, but she is" (484). Butler speaks to the significance of this speech:

Although Hegel claims that her deed is opposed to Creon's, *the two acts mirror rather than oppose one another*, suggesting that if the one represents kinship and the other, the state, they can perform this representation only by each becoming implicated in the idiom of the other. In speaking to him, she becomes manly; in being spoken to, he is unmanned. (Butler, *Antigone* 10).

Hegel insists on opposition between brother and sister despite his claim that the two share the same blood and therefore do not desire one another (Hegel 274). It seems more likely in the case of Antigone that by burying her brother and reclaiming him as kin over the law of the state, she shares a part of him.

Antigone transgresses kinship in many ways,¹⁴ the foremost being, as Butler notes, her speech about allowing her husband and children to die in the place of her

¹³ Antigone's brash resistance reflects upon Sophocles' criticism of the polis. Mark Griffith argues that "while the play certainly asserts the inviolable claims of kinship and points up the oppressive potential of civic authority in the wrong hands, it does so in such a way as to remind us of the inherent dangers posed to the stability of the *polis* by its leading dynastic families" (*Introduction* 49). Sophocles can critique the polis by reinforcing the importance of the demos.

¹⁴ Helene Foley notes that Antigone disobeys Kreon, but highly respects and seeks approval from the chorus of elders (*Female* 176). It appears that Antigone favors an earlier tribal decision-making system over the tyranny of Kreon.

brother. Here she rejects the norms of kinship followed by the Athenian audience (specifically marriage and children) in favor of her own kinship structure related to blood connections. Hegel contends that the brother and the sister have a special relationship because unlike marriages or intergenerational family relationships, the brother and sister share the same mix of blood (Hegel 274). By choosing brother over husband, Antigone lives up to the meaning of her name: anti-generation. Her act subverts the perpetuation of the state. And it is the burial *as act* upon which Butler draws her argument.

To Butler, Antigone's deed is a performance.¹⁵ Because of this act, kinship is newly constructed through performance. Representations of relations of kinship are no longer controlled by the state; they can be constructed, modified, and dismissed by the performer. According to Butler,

Kinship is not simply a situation she is in but a set of practices that she also performs, relations that are reinstituted in time precisely through the practice of their repetition. When she buries her brother, it is not simply that she acts from kinship as if kinship furnishes a principle for action, but that her action is the action of kinship, the performative repetition that reinstates kinship as public scandal. (*Antigone* 58)

¹⁵ The discourse of performance has yielded a term that is difficult to define. Nonetheless, Marvin Carlson identifies certain tenets to performance in his treatise on the concept: *Performance: A Critical Introduction*. These tenets neither complete a description of the term, nor stem from it: "human agency is necessary for 'performance'" in the theatrical sense – though Carlson admits that animals too can perform at the behest of humans, performance can result in 'restored behavior,' all human behavior can be considered performance, performance "can be applied to non-human activity," "performance is always performance *for* someone." (3-6). Though by no means comprehensive, Carlson's tenets provide a loose rubric for evaluating performance. Butler's understanding of kinship, which stems from Austin's illocutionary act is nonetheless applicable to Carlson's tenets...or rather, the tenets are applicable to kinship.

Antigone is able to revise kinship through her physical action. The trifold relation of performance, kinship, and corporeality offers the female the possibility of resistance. But Butler's championing of Antigone's situation does not point to the difficult consequences of her action. The problem with Butler is that she doesn't consider theatre as revisionist. Butler sees Antigone as a figure of thought, not as a character, or as a figure within representation, whose actions in representation can motivate a public through representation. The matter is one of form.

Butler overlooks the necessary corporeal sacrifice undertaken by Antigone (and as I point out, by Iphigenia) in her (Butler's) quest for a revised kinship system. Kinship may be "reinstated as public scandal" but the female carrying out the act no longer has the ability to stand for herself. What future, then, do women have if their attempts at resistance to kinship end with their own sacrifice? And how does this sacrifice differ from the one already made under patriarchal capitalism? Is the resistance to kinship the sacrifice to end all sacrifices? This study points beyond Butler to demand that performance *and theatre* present women with the capacity to create actual kinship through representational sacrifice – performance and kinship provide a home where resistant kinship can live.

Put another way, Butler analyzes kinship through the story of *Antigone* and evaluates Antigone's act as a performative act. But truly, to evaluate Antigone's potential to alter kinship systems outside of her fictional world, I must look at Antigone's act as a performative act within a performative act, thereby examining not only kinship but, even more closely, performance itself.

The Kinship Tree

Butler's argument is indebted to the connection between kinship and gender under patriarchal capitalism established in Gayle Rubin's 1975 essay, "The Traffic in Women." Rubin insists that "sexism is a by-product of capitalism's relentless appetite

for profit” (157) where a woman *becomes* “a domestic, a wife, a chattel, a playboy bunny, a prostitute, or a human dictaphone in certain relations” (158). Rubin points out that this kind of oppression of women, one that depends upon patriarchal capitalism, and, at the same time, creates the kinship system upon which patriarchal capitalism is founded, permeates history and culture. And she contends that there is no theory that accounts for the pervasiveness of patriarchal kinship “with anything like the explanatory power of the Marxist theory of class oppression” (160). Relating the problem of gender under capitalism to Marx’s theories, she notes that women themselves work as capital within the system. They are merely “gifts” to be exchanged by men through marriage or prostitution. For this reason, all the roles for women mentioned above are roles created by and controlled by men, and the system (both patriarchy and kinship) depends upon this traffic in women. But Rubin also makes clear that while both men and women are trafficked in roles in this structure (i.e. men can be “slaves, hustlers, athletic stars, serfs”), women are transacted within roles and “*simply as women*”¹⁶ (175-176).

Her argument, as well as mine, draws upon Marx’s essay on commodity fetishism. Marx concentrates on the social relations tied to the products men develop, noting that “the relation of the producers to the sum total of their own labor is presented to them as a social relation existing not between themselves, but between the products of their labour” (1.104). Detached from labour through these social relations, commodities are fetishized through exchange. Marx contends that it is only through exchange (a social relation) that the objects acquire value (1.105). Fetishism eventually becomes the value men place on fetishized objects. But women are not made by men. So men create a system of control through which to oversee the exchange of women; here they succeed not only in determining the value of women as

¹⁶ Italics are my own.

fetishized objects, but also in creating a system of control through which they can oversee the production of people. Kinship becomes a patriarchal system that controls the production of human commodities that, in turn, manage ideological and economic production through exchange. Focusing on the nuclear family as the ideological unit of production, kinship itself remains dissimulated by masking itself as a system of being rather than doing.

Nowhere is this more clear in Occidental culture than in ancient Greek literature. In *The Illiad*, women are consistently promised to men, such as when Agamemnon promises Achilles one of his daughters to entice him to go to war or when the women of Troy are divided up as prizes to the victors, the men of Greece. These stories carry down through drama, and are re-enacted through performance. Achilles opposes Iphigenia's sacrifice, at first, especially because Agamemnon told Clytemnestra that Iphigenia was promised to Achilles. And even Antigone, who Haemon apparently loves, is promised to her cousin to resolve tensions within the family in terms of succession of rule. Haemon's marriage to Antigone further reinforces his father's legitimacy of power, as well as, perhaps more importantly, the continuance of legitimacy – Haemon and Antigone are naturally expected to produce the heir to the kingdom. The Occidental woman, the Iph, is herself potential capital in wait of transaction.

But Iph also provides some women with another possibility – the possibility to resist. Antigone acts. She refuses to be treated as just another pawn with which patriarchal kinship can play. But her act and the success of it depends, as Butler points out, on the ability of performance to remake structure. Butler's formulation of kinship as performance marks a major change in kinship stemming from David Schneider's 1984 book, *A Critique of the Study of Kinship*. He assesses kinship bonds in terms of the field of anthropology as

bonds [that] are in principle unquestioned and unquestionable. They are *states of being*, not of *doing* or performance – that is, the grounds for the bonds “exist” or they do not, the bond of kinship “is” or “is not,” it is not a contingent or conditional, and performance is presumed to follow automatically if the bond “exists” (165-166).

Schneider asserts that generations of anthropologists have been exploring other cultures through a rigid set of norms, a set of norms that they assume “exist” in every culture. And this set of norms is strictly a Western concept. Noting Schneider’s formulation, Butler re-renders Antigone’s kinship “not a form of being but a form of doing” (68).¹⁷ Such a radical reversal requires more explanation in terms of the field of kinship pre- and post- Schneider.

Anthropologists developed kinship in the nineteenth century as a methodology for examining the origins of the human race and the connections between these origins and the ideal social form – patriarchal capitalism. Victorian era anthropologists examined “primitive” cultures to gain understanding of what they assumed was a previous stage in social formation. While kinship cannot necessarily be traced back to one creator, it can be examined historically in terms of who popularized the methodology. Henry Lewis Morgan, an attorney located in New York, studied the

¹⁷ In the first chapter to *Between Theater & Anthropology*, Richard Schechner sifts through the disparities between being and doing, finding many areas where the two overlap. In the Yaqui’s deer dance, for example, the dance involves the visitation of a being from the wild in the human host wherein the doing of the dance results in a *being deer* or a becoming. Schechner admits that when viewing the dance he could not discern whether the dance was “not a man” or “not a deer.” The dance, re-performed by outsiders is not the same. This appropriation by dance companies was read as disrespectful by the Yaqui and the Yaqui themselves ceased to perform the dance as a result. The dance itself is at a representative remove; it is a representation of a becoming rather than a becoming (4-5). Here the lines between being and doing are clear, as they are in most areas of Western capitalist society. Yet in becoming or in “primitive” performance (discussed more in chapter five), doing and being can be colluded.

Iroquois, finding their matrilineal system both primitive and fascinating. Morgan later found that another Indian tribe spoke of its familial relations using similar terminology. This caused Morgan to think of kinship as a structural pattern, allowing him to trace the origin of the Native American Indians to Asia through similarity in kinship terms. Because the “primitive” systems he investigated were matrilineal, he made the assumption that society began as matrilineal, and then advanced to patrilineal civilization (Parkin *Anthology*, 5-7; Stone, *Directions* 3; Stone, *Gender* 68-70).¹⁸

Subsequent anthropological researchers claimed that patrilineal systems were the earliest systems, thereby linking patriarchy with the original/natural form of society. With Bronislaw Malinowski’s assertion that the nuclear family was the foundation of society, kinship studies moved more towards contending the superiority of an Occidental social model (Parkin *Anthology*, 11-13). Later arguments proceeded in terms of whether kinship terminologies were actually connected to social organization. Alfred Kroeber claimed, by misusing Morgan’s systems, they were not (Parkin *Anthology*, 13). W.H.R. Rivers, one of the most prominent kinship theorists of the late nineteenth and early twentieth centuries, argued against Kroeber, stating in one lecture:

The aim of these lectures is to demonstrate the close connection which exists between methods of denoting relationship or kinship and forms of social organization,

¹⁸ As Johannes Fabian observed in *Time and the Other*, anthropologists viewed current “primitive” societies as leftovers from a previous temporality in evolution. He explains, “What makes the savage significant to the evolutionist’s time is that he lives in another Time. Little needs to be said, I assume, about separation and distancing in colonialist praxis which drew its ideological justification from Enlightenment thought and later evolutionism” (27). Observations on the primitive were thus treated with objectivity, as the “temporal distance” gave the anthropologists the reason for the rhetoric in their observations (30). It is not surprising that they chose to primitivize matrilineal systems, focusing on evolution as an ideological tool to release society from the female-centered kinship network.

including those based on different varieties of the institution of marriage. In other words, my aim will be to show that the terminology of relationship has been rigorously determined by social conditions and that, if this position has been established and accepted, systems of relationship furnish us with a most valuable instrument in studying the history of social institutions.

(Rivers 136)

Rivers's initial hypothesis that social conditions determine the kinship relation shifted the focus of the anthropological study of social development from evolutionary growth to social growth; in other words, the foundation of civilization depends more on development of connections with other societies through trade than on the kinship model.

Later anthropologists, such as Meyer Fortes, E.E. Evans-Pritchard, and A. R. Radcliffe-Brown, imagined a balance between institutions in societies. According to Parkin and Stone, theorists created separate categories for kinship and descent wherein kinship was "viewed as the totality of an ego's bilateral relationships in all directions" and descent was "seen as ego's connection with senior relatives in a direct line" (Parkin, *Anthology* 14). For the most part, this group of theorists, called "functionalists," "tended to play down the significance of marriage" in favor of generational relations (Parkin *Anthology*, 15). The idea that marriage systems are not essential to kinship systems confirms Antigone's statement about preferring her brother to her husband. The theorists did not consider marriage inherent to the kinship system because of the exchangeability of wives. With the concentration on descent, a discussion of patrilineal versus matrilineal returned, and anthropologists presumed that

the two systems coincided, with the matrilineal system being repressed. This theory was called “double descent.”

Although Claude Lévi-Strauss departed from the functionalists in most of the kinship theory he developed, he did work with their theory of double descent in his discussion of harmonic and disharmonic systems. Parkin and Stone note that ‘harmonic’ regimes refer to societies that have both descent and residence connected with the same parent, while ‘disharmonic’ regimes mix them” (Parkin, *Anthology* 16). But Lévi-Strauss’s primary contribution to the field was to alter the functionalist system to a structural one, a move that Parkin and Stone note, “focused on relations rather than substance” (Parkin, *Anthology* 16). In *Structural Anthropology*, Lévi-Strauss focused on the study of kinship terms as elements of meaning that functioned like phonemes. These kinship terms “acquire meaning only if they are integrated into systems” (Lévi-Strauss, *Structural* 34). Lévi-Strauss cautioned that kinship terms did differ from phonemes in that they prescribed personal relationships by which individuals may or may not feel bound. The non-binding nature of the relationships recognized kinship as a representative structure with interchangeable relations – a key determination in both Schneider’s and Butler’s eventual formulations of kinship as imagined framework constituted by an imposition by the anthropologist (Schneider) or by performance itself (Butler). Lévi-Strauss further differentiated between two connected systems: one he deemed a “system of terminology” that developed the vocabulary of kinship and the other a “system of attitudes” that prescribed a system “both psychological and social in nature” (*Structural* 37).

When paring down the system to its most essential elements, Lévi-Strauss recognized four terms through which it operated: brother, sister, father, and son. He explained that among these terms “which are linked by two pairs of correlative oppositions in such a way that in each of the two generations there is always a positive

relationship and a negative one” (*Structural* 46). The pairing is referred to as *the unit of kinship*. Lévi-Strauss notes that for a kinship structure to be present three different types of unit relationships must exist: a relationship of consanguinity – between siblings, a relation of affinity – between spouses, and a relationship of descent – between parent and child (*Structural* 46). Citing the avunculate as a major part of the structure, Lévi-Strauss viewed this relationship between a son and his mother’s brother as the “*atom of kinship*” (*Structural* 48). The relationship derives importance from its stake in the anthropological field. Lévi-Strauss claims this stake is derived directly from the significance of the avunculate to so many “primitive” societies – a statement that reflects the Occidental interest in a relationship deemed different from anthropologist’s own society. The uniqueness that the anthropologists discovered in the avunculate was that its existence did not depend upon the descent structure of the society. They presumed that the relationship was prominent in both matrilineal and patrilineal systems. The only difference was that:

In patrilineal societies, where the father and the father’s descent group represent traditional authority, the maternal uncle is considered a ‘male mother.’ He is generally treated in the same fashion, and sometimes even called by the same name, as the mother. In matrilineal societies, the opposite occurs. (*Structural* 41)

Though the relationship between the avunculate tends to associate the mother’s brother with the mother’s son, it can also be used to associate the mother’s brother with the mother’s daughter...a relationship that affects Antigone. If the “atom of kinship” is the avunculate in Lévi-Strauss’s terms, then Antigone here explodes the traditional sense of kinship relations. Or rather, because the avunculate, Kreon, is not fulfilling his proper role within the family by not permitting his nephew, and therefore

in a sense, son, to have burial rites, it is up to the daughter, or in the gender-crossing sense, newly elected son (since she is without male siblings), to reconstitute the line of kinship.

Antigone's ability to reconstitute kinship, cited by Butler as an act of performance, depends upon the connections among representation, kinship, and patriarchal capitalism. Moreover, the conditions that allow Antigone to resist within kinship relate to Lévi-Strauss's conclusion that kinship "is an arbitrary system of representations" originally based on the biological family (*Structural* 50).¹⁹ His connection between kinship relationships and representation, along with his reformulation of kinship as a structural system, marked one of the major changes in kinship theory; namely, he transformed kinship from a strictly biological system to a social and representational one based on biological structures.

And yet, the problem with kinship persists. Lévi-Strauss's representational structure is still predicated applying the notion of an Occidental nuclear family to non-Western kinship systems. As a closed system focused on describing the family tree, kinship offers itself only as a reiterative form – reifying patriarchal Occidental norms. To free kinship as a concept from its own genealogy, the *structure* proposed by Lévi-Strauss must be liberated from the *system*. In *A Critique of the Study of Kinship*, David Schneider deals kinship this most shattering blow. Schneider begins to lay out the problem with exploring cultures from a standpoint based in Western biology by employing two of his own studies of Yapese culture. One study uses kinship terminology to investigate the culture, and the other examines the culture without

¹⁹ In an entirely different citation of Lévi-Strauss, Richard Schechner explains the complications of theatricality and mimesis through Lévi-Strauss's story of Quesalid, a Kwakiutl who wanted to expose shamanism as a farce and chose to do so through becoming a shaman himself. Quesalid's performances convinced his audience through his performance and subsequently began to believe he in fact was a shaman. Schechner uses the example to show performance's tenuous relationship with behavior. But his becoming is not far from how kinship relations are constructed through performance.

relying upon kinship theory. Difficulty arises in the kinship-based study of Yapese culture because of descent. Yapese culture does not consider pregnancy to result from sexual relations. Biology, from this standpoint, does not matter in terms of social relations because the culture does not base its relationships on the “biological” father.

Schneider observes that his first study of Yapese culture, the one based in traditional kinship methodologies, does not actually look at Yapese culture as the Yapese have themselves constructed it. Instead, it sets up a series of categories stemming from Western thought and applies these categories to Yapese culture, reconstructing the relationships through an Occidental lens, and thereby missing the actual structure of Yapese formulation. Because genealogy is not universal, as exemplified by the Yapese culture’s rejection of biological parentage, the kinship relations of “being, not doing” (166) are necessarily void. Kinship founders when genealogy is unraveled. Its universality is undercut when Schneider states that “kinship is a non-subject since it does not exist in any culture known to man” (Schneider vii).²⁰

Schneider’s recognition of kinship systems as systems applied onto cultures by anthropologists relies upon a model whereby an Occidental and patriarchal capitalist anthropologist reads the kinship structure of an alternate time. Rubin, in contrast, relies on kinship as a feminist anthropologist to read the kinship system that both establishes and is established by patriarchal capitalism – one wherein women, across time, have been bound by roles created for them by men. Schneider and Rubin contend that kinship is a construction and Butler utilizes their theory to connect kinship to performance. While Schneider’s work does not concentrate on either women or Western subjects, it gives Butler the opposition she is looking for to

²⁰ Schneider originally made this claim in connection with American kinship in an article published in 1972.

evaluate Antigone's action – namely that kinship itself is doing, performance, as opposed to being – that which it is assumed to be by those in power. Within this system of superiority, sacrifice is demanded. In order for feminist to change women's status as a commodity, the kinship tree itself must fall. In opposition to an arborescent patriarchal structure, women's involvement in kin relations must follow a rhizomatic path, uniting them laterally rather than dividing them vertically.

Rhizomatic Relations

The rhizome represents an opportunity to alter the rigid patriarchal kinship structure. Performance develops a method for revising kinship from vertical to a pastiche of multi-directional relations. David Schneider's alteration of the perception of kinship served as the first step in recognizing a path to feminist kinship. Schneider's contribution to the field silenced kinship for almost a decade. As Stone notes in her introduction to *New Directions in Anthropological Kinship*:

Schneider's ideas were influential in that, in the wake of his critique, nearly a whole generation of anthropologists largely forgot about kinship as a distinct domain. A telling development was that undergraduate courses on kinship were often deleted from the curriculum in departments of anthropology. (8)

No one knew how to get around teaching a Euro-centric subject, or non-subject, as the case may be.

In the 1990's kinship was revived by feminist anthropologists. Revival, as Louise Lamphere suggests in her essay "Whatever Happened to Kinship Studies?," requires further illumination; the reemergence of kinship was actually a legitimization of the ethnographic study of women's roles and activities through a surge of articles published by university presses (23). One article that is frequently cited in discussions

of the re-emergence of kinship studies is Sylvia Yanagisako and Janet Collier's "Toward a Unified Analysis of Gender and Kinship," wherein the two Stanford faculty members transform Schneider's critique of kinship as a non-subject into a critique of gender studies. Yanagisako and Collier claim that gender's tie to biological sex needs to be rethought so that symbolic systems used by scholars to read social forms can be freed from their ties to sexual procreation. Scholars, by continuing to read social forms in terms of gender relationships based on biological sex, perpetuate the idea that any society must be based on sexual reproduction. They follow their analysis of the relationships among kinship, gender, and sex with a call for change in scholarship:

Rather than assume that the fundamental units of gender and kinship in every society are defined by the difference between males and females in sexual reproduction, we ask what are the socially meaningful categories people employ and encounter in specific social contexts and what symbols and meanings underlie them. (287)

Yanagisako and Collier view the link between kinship and sexual reproduction as integral to the foundations of patriarchy. Detangling kinship from reproduction yields a more equal social structure. While Yanagisako and Collier's dismissal of gender did not reverberate through the humanities in the same way as Schneider's critique of the study of kinship did, it did mark a moment where feminist studies forged ahead in anthropology, especially in the newly developing field of kinship studies.

Janet Carsten's article on kinship among the Malays also opened up the potential resistance to traditional kinship by extending kinship in the direction of what she termed "relatedness" – which focuses on examining how indigenous people form relations instead of examining indigenous relations from the point of view of

anthropological theory (310). Taking Lévi-Strauss's theories on kinship as a representational force to a new level, Carsten's article paints kin as a social relation that a member of the culture "becomes" into (309); as in Butler, kin is a process rather than a product. Subsequent subfields in the area of kinship studies include research on reproductive technology, adoption, surrogate mothers, cloning, artificial life, and perhaps most significantly, the lesbian and gay family. The study of the lesbian and gay family, especially in books such as Kath Weston's *Families We Choose* and Ellen Lewin's *Lesbian Mothers* has allowed for new categories of kinship relations.²¹ Both Weston's and Lewin's books cite the difficulty experienced by gays and lesbians when members of their biological family reject queer members. These studies in kinship focus on the forging of new relationships based on the claim that kinship relations are representations. Choice of relations (as part of the title of Weston's book) overcomes the rigidity of biological relations in favor of an open model of kinship. In the wake of Schneider's declaration of kinship as a non-subject, kinship studies has moved from an arborescent patriarchal structure to a rhizomatic feminist one. This transformation opens up opportunities for the link between kinship, performance, and resistance to patriarchy.

Kinship's Performance/Performing Kinship

In her review of Antigone's relationship to kinship through, Butler seeks this openness. *Antigone's Claim* renders Antigone as a figure that disrupts the strict biological model of kinship by acting against the state in favor what could easily be

²¹ It seems Schneider's reformulation of kinship has opened up the field for scholars to take kinship in different directions. In addition to Weston's and Lewin's work, Kathy Lee Galvin has shown that it is possible to have both a reproductive model and a "sharing" model within the same construct. Galvin suggests that in Nayar society, the relationship between mother and infant bases itself in reproduction whereas the relationship between father and infant bases itself in a "code of conduct" (113). In other words, while all relationships are performed relationships, the kin relation between mother and child is a performance resulting from a biological assumption whereas the kin relation between father and child is a performance based upon behavior, or a performance constructed through performance.

called *her choice*. It is not only her choice that matters, however, but also the way in which she chooses to articulate her choice. Butler renders Antigone as transgressive because of her statement “I do not deny this deed.” After Antigone’s death, Butler proposes that her deed remains in this statement; because she did not claim the deed specifically, she cannot take it with her to her death. The deed, in its linguistic form, is Antigone’s second death – what remains when her corporeality is put into jeopardy.

Butler tends to leave the body out of her assessment, oddly enough. Her concentration on the linguistic rather than corporeal nature of Antigone’s transgression derives itself first from the obvious linguistic connection between kinship and performance studies. Lévi-Strauss’ establishment of kinship as a “system of vocabulary” (e.g. terms that express relations between and among people) leading to a “system of attitudes” (e.g. the feelings that go along with those terms) isn’t far from J.L. Austin’s rendering of certain statements as performative utterances – or utterances that result in or state illocutionary acts. While Levi-Strauss’s formulation of kinship terms engenders attitudes that may lead to actions, Austin’s formulation of performative utterances creates linguistic action. By tying Antigone’s burial of her brother to her statement “I do not deny this deed,” Butler’s combination of kinship with Austin offers an unstated marriage of the two branches that formed performance studies – anthropology and (Austin’s) speech act theory. But her grounding on the speech act end of performance leaves out connections made in her earlier work between the body and performance.

It is probable that Butler made such an omission on purpose. In *Antigone’s Claim*, she has centered her argument on a piece of theatre. And in *Bodies That Matter*, she denounced theater in favor of performativity by differentiating the two, deeming theatricality a form in which “historicity remains dissimulated” (Butler,

Bodies 234).²² She clarifies later on in the book when distinguishing between performance and performativity:

In no sense can it be concluded that the part of gender that is performed is therefore the “truth” of gender; performance as bounded “act” is distinguished from performativity insofar as the latter consists in a reiteration of norms which precede, constrain, and exceed the performer and in that sense cannot be taken as the fabrication of the performer’s “will” or “choice;” further, what is “performed” works to conceal, if not to disavow, what remains opaque, unconscious, unperformable. The reduction of performativity to performance would be a mistake. (Butler, *Bodies* 234)

Performance’s, and thus theatre’s, connection with concealment and therefore perpetuation of gender norms disallows the performer a choice. Thus, in Butler’s terms, the actress playing Antigone has no means of replicating the actual act of choice that the character Antigone performs. Or, rather according to Butler, in the act of replicating, the actor has no ability to *resist* in the manner Antigone does. The actor can only perform scripted resistance. And theatre, as a form, runs a risk of falling prey to the inevitabilities of its constructedness.

Theatre/performance would seemingly operate under the same constrictions proposed by Yanagisako and Collier in their evaluation of the problematic tie between

²² Prior to Schneider, kinship also remained dissimulated – implying that performance’s tendency to dissimulate history, like kinship’s inclination to mask actual social structure, can be altered. Butler originally spoke of gender as a performance reinforcing a binary in *Gender Trouble*: “[T]he action of gender requires a performance that is *repeated*. This repetition is at once a reenactment and a re-experiencing of a set of meanings already socially established; and it is the mundane and ritualized form of their legitimation” (191).

kinship and gender. Because kinship is a form that evaluates societies in terms of gender relations predicated upon reproductive relations, it conceals social relations that stray from biological ones. Theatre and performance, when representing kinship systems, also re-present families based on an Occidental, patriarchal social model – thus, concealing feminist and queer resistance through form. In other words, even if a play or performance is constructed as a piece of resistance, the resistance, in Butler’s view, falls flat in the face of the piece’s need to re-present the society that it critiques. But, as I shall argue, theatre and performance do hold the potential to overcome this concealment by revealing form to the spectators. Performance, when revealed as concealing forms, and when revealing what it conceals, can disrupt the patriarchal kinship system by liberating kinship’s controlling structure from the system, at the very least, within the representation, and reciprocally, outside it.

Kinship, Performance, and the Dissimulation of the Arborescent Structure

To examine the possibilities for a feminist restructuring of kinship through performance, I turn first to performance itself and its scholarly relationship with kinship. Most often, kinship’s relation to theatre and performance scholarship finds itself reiterating the reiteration of the theatrical norm. Analyses of kinship representations within performance either discuss how performance reifies a dominant social model of kinship or evaluate how the play creates bonds between members and cast members. Like Butler, they tend to focus on theatre as a form in which form remains dissimulated. They do not examine the possibilities of resistance within the form by evaluating how the creation/alteration of kinship within performance may reverberate outside it. In theatre journals and essays on performance in other fields, kinship can consistently be found at the surface of the work.

Recent post-Schneiderian and post-Butlerian theatre scholarship also seems to use the term without delving deeply into its actual relation to performance and/or the

performative. Suk-Young Kim's *Theatre Research International* article "Can We Live as One Family? Rethinking the Two Koreas' Kinship in John Hoon's *Kan Tek-koo*" positions kinship as desire – the desire for reunification of family across impossible borders.

According to Kim, Hoon's play explores the disunion of the two Koreas through "the lens of kinship" (Kim 268). Kim recounts how Hoon employs humor in the moments of shared nationality. Two half-brothers, one North Korean and one South Korean, coincidentally end up in a jail in Russia together. Neither one recognizes the other as brother. The two, though they share the same language, have trouble understanding each other's dialect; language, something that would normally seem to be a common ground for two prisoners from a once united country, in truth stirs up the essence of the divide.

The actual discovery is humorous too; one brother reveals his name to spark suspicion of relation, and the same brother proves the relation by pulling down his pants to show the other a birthmark on his ass.²³ Kim observes that Hoon thus overturns what could be, and what is perhaps expected to be, a sentimental reunion. Because this reunion occurs outside the Koreas, and returning to the Koreas (as the two half-brothers do in the play) necessitates separation, Kim notes that the play subverts the common connection between homeland and kinship. When the two half-brothers discuss their mutual father, a similar disruption is made. It seems that the father was always dreaming of the wife he left behind; he was therefore neither a husband to either of his wives nor a father to either of his children in the traditional sense. By subverting expectations, the reunion, and thus the concept of kinship that Kim employs to read the play implies both gain and loss. While the brothers gain each

²³ Here being – the biological marking of the human body – is valued more than doing – the social naming of the human body in terms of proving relations.

other as kin, their mutual discoveries reveal contradictions in relation to what may have been expected by each brother, as well as by the audience.

Kinship hovers around the play; its constancy is disrupted while its potential for forging ahead is realized. Kim's use of kinship employs new wave anthropological scholarship by being critical of assumptions, but it does not delve into how kinship itself may have functioned as a Butlerian performative act within a performance.

Gesture or non-verbal communication expresses/informs kinship in Dalia El-Shayal's article "Nonverbal Theatrical Elements in Ntozake Shange's *for colored girls who have considered suicide / when the rainbow is enuf* and Inissar Abdel-Fatah's *Makhadet El-Kohl* (The Kohl Pillow)." El-Shayal begins her analysis of non-verbal communication with a quotation from Helen Keller describing her feelings after understanding how to express herself through the non-verbal language she was taught:

I did nothing but explore with my hands and learn the
name of every object that I touched; and the more I
handled things and learned their names and uses, the
more joyous and confident grew my sense of kinship
with the rest of the world. (qtd. in El Shayal 362)²⁴

Here Keller connects kinship to the ability to communicate. Kinship is indeed social; it is *the ability to be social* – the possibility of participating in a world of language previously unavailable. El Shayal notes that in most cases the sense of kinship that Keller describes "is generally achieved through a marriage of words and the use of other, nonverbal cues that, in unison, form a comprehensive, effective means of communication" (362-3). In El-Shayal's exploration of non-verbal theatrical

²⁴ See Keller, Helen. *The Story of My Life*. New York: Doubleday, 1954: 37.

elements, she examines two plays about women that make use of a gestural vocabulary uncommon to traditional theatre.

She points out that *for colored girls* employs theatrical elements of lighting, color, rhythm and especially choreography to express both the individuality and the floating identity of the characters in the play. Because the women are named different colors of the rainbow, except for the narrator-like role – the lady in brown, the identities they assume could be shared with any woman of color in the audience. Their parts in the rainbow express the possibilities of floating identities; yes, these women are individuals, but they represent a larger group collective.

The relationship between the women within the collective and the creation of the collective is reinforced by dance. As El-Shayal explains, “Shange uses dancing in her play to bind the women together and give them the freedom to discover themselves and each other” (367). El-Shayal quotes Shange’s own experience with dance as a reason for including it in the performance: “[W]ith dance I discovered my body more intimately than I had imagined possible. With the acceptance of the ethnicity of my thighs and backside, came a clearer understanding of my voice as a woman and as a poet” (qtd. in El-Shayal 368). Shange’s use of dance in the play encourages discovery of the body’s place within the social. Dance becomes a form of expression that allows the women to express something beyond verbal language. El-Shayal points out that the dance is often used as an “element of relief” to the more tragic narratives. And perhaps it is not only relief, but also a method for coping – a utilization of the body that allows it to face the abuse to which it has been subjected.

Certainly, when El-Shayal recounts the final gesture in the play, the laying on of hands, she points to a moment of healing that the women undergo. All the characters experience an “epiphany” that allows them to decide to stop considering suicide and to start their lives anew. The gesture of the laying on of hands in

combination with the women assuming “a closed, tight circle” expresses a kinship or relatedness similar to the one expressed by Keller. Touch is the sense that actually connects bodies. And while these characters touch, creating a kinship between them using their bodies, one may wonder how this established connection *relates* to the audience. Does the audience experience sensation in their own bodies because of the physical kinship relationship established? In other words, does theatre, and its use of the body, have the ability to touch the audience, without physically touching them? If resistance to kinship involves the body, through a kind of corporeal sacrifice, then it is possible that theatre works not only cognitively, but also physically. Unfortunately, El-Shayal does not evaluate the sense of kinship either with the audience, among the members of the cast, or among the characters in this moment; she simply refers to their final motions as achieving “unity both within themselves and with each other” (369).

El-Shayal’s consideration of Abdel-Fatah’s play examines the many forms of non-verbal communication employed in *Makhadet El-Kohl* including silence, gesture, posture, touching, paralinguistic sounds (El-Shayal means this as sounds created by women in the play that recall their daily life – e.g. the monotonous sound of the sewing machine), and olfactory sensation. All of these modes allow the audience access to a culture different from their own and therefore call for a deeper understanding of women’s place within Egyptian culture; in this instance, spoken language remains a barrier as its force with the audience is one that must be made through translation. As El-Shayal explores the different modes of non-verbal communication in the play, it becomes clear that she views the forms of communication as having a specific relationship with women’s expression. Julia Kristeva employs a similar discourse. She proposes a male/female binary between male representation – the Symbolic or language – and female representation – the

semiotic or an unorganized signifying process. She thus embraces the avant-garde for upending the Symbolic by utilizing the semiotic (*Theater* 279-280).²⁵ El-Shayal's analysis of Abdel-Fatah's play seems to seek the same subversion by claiming that gestures in the play represent what women do without framing and/or constricting their actions by using male language.

While El-Shayal captures the employment of non-verbal communication in the two plays and its relationship to women, she omits the reason for the connection. Disappointingly, kinship, which appears to play such a powerful part in the article in the beginning, is left untouched during and after El-Shayal's assessment of the plays. And yet, the silent connection between female kinship and corporeal expression lends itself to the possibility of further analysis.

As scholarship moves toward the line between performance and anthropology, kinship's status as a controlling force in society becomes more apparent. In his article, "Kinship, Intelligence, and Memory as Improvisation: Culture and Performance in New Orleans," Joseph Roach designates a connection between kinship, exchange, women, and capital that dwells within a performative structure. The performative, or imagined community, in turn creates a real community of elite citizens who control the economy of New Orleans. He speaks of the carnival krewes of New Orleans, established by whites to control the Creole Mardis Gras by usurping it through exclusive men's clubs (*Kinship* 222-223). He writes of exchanging women between the clubs:

The Pickwick Club and the Krewe of Comus exerted
social discipline over the families of the New Orleans

²⁵ In her article "Modern Theater Does Not Take (a) Place," Kristeva proposes the existence of theater within the text only, meaning that the heightened representation through language fails the communal aspect of theater – a point that has consequences for my interpretation of revolution in the fourth chapter (277).

elite by a system of rigorous black-balling in which fathers controlled the marriageability of one another's daughters – and hence the uppercrust's densely endogamous kinship networks – by minutely regulating both club membership and the annual invitation to the coming-out balls of the Mardi Gras social season.

(Kinship 223)

As Rubin pointed out in “The Traffic in Women,” social control of the kinship system depends particularly on the control of women, especially in terms of new kin bonds that they form, by men. Within New Orleans pointedly “fictive kin” network (*Kinship* 226), men exchanged their daughters, creating relations among the successful business men in New Orleans, creating an uppercrust of their own volition – an uppercrust that subsequently controlled the major performance in the city through performances of this fictive kinship. They displayed their authority by playing royalty in the city's most prominent cultural event.

Roach's analysis of New Orleans' elite culture demonstrates the power of performing kinship – especially in terms of the convergence of kinship systems the patriarchy recognizes as fictive and kinship systems the patriarchy promotes as definitively real. His work meditates on the line between kinship and performance, where performance reifies a fictive kinship system that reciprocally produces a powerful ‘real’ patriarchal kinship system – in which women are exchanged to maintain control of society. What remains is an evaluation of the connection between resistance and form. If kinship is the foundation of perpetuating patriarchal capitalism, then how can kinship be re-formed in favor of resistance to the very structure it creates?

Between Performance and Anthropology

Anthropological studies offer some new readings on the link between performance and kinship as well as the possibilities of altering kinship structures through performance. But within the field, there is still some difficulty in nailing down the methodologies of kinship post-Schneider. In pre-Schneider scholarship on kinship and performance, Victor Turner's use of kinship differs from Butler's in that he relies on it as an anthropological given, rather than as a theoretical concept that engenders discourse. Turner operates under the pre-Schneiderian conception of the term. The assumptions underlying his use of the concept are evident in the following quotation:

Powdered white clay, symbolizing the basic values of Ndembu society – good health, fertility, respect for elders, observance of kinship dues, honesty, and the like briefly a master symbol of structure imbued with *communitas* – was sprinkled on the ground round the tree and the several kinds of kin present were anointed with it. (Turner, *Dramas* 50)

Turner refers to the concept of kinship to explain how a moment of the performance relates to an element of structure in the society – namely that of the family that surrounds the performer. Taking Schneider into account, Turner's misappropriates kinship as a concept that represents a state of being, not a state of doing or performance.

Anthropological scholarship has not wandered far from Turner's traditional stance on the relationship between kinship and performance. François Dussart turns Turner's simple assumed status of kinship within performance into a more explicit relationship. In his article, "Shown but not Shared, Presented but not Proffered:

Redefining Ritual Identity Among Warlpiri Ritual Performers, 1990-2000,” Dussart focuses on performance among the Warlpiri aboriginal tribe. He calls such performances “kin-based events” (254) because they conjure the myths of “Dreaming” – the creation myth of the Warlpiri that figures the Warlpiri ancestors as materializing from the earth along with other animal creatures autochthonous to the Australian landscape. The performances establish connections to the genealogical line of Warlpiri dating back to the beings of “Dreaming.” Kinship and kin here differ from the Turner usage in that Dussart is more apt to explain what and who the kin are as opposed to allowing the reader to figure it out through Western assumptions.

At the beginning of the article, he implicitly defines how rituals are “kin-based events” by exploring how the ritual performances “reify the Dreaming myths linking performers to their relatives, to their ancestral lands, and to their past” (254). Dussart hereby expands the traditional anthropological definition of kinship to mean, in a sense, community. Dussart elaborates on the meaning of later in the article when he recounts an event where many aboriginal tribes gathered and shared performances of Dreaming with each other. One of the performers, a woman named Dolly, expressed that her group “made lots of friends everywhere” (qtd. in Dussart 259). Dussart then elaborates as to how this term “friends” finds its significance in Warlpiri culture.

The nature of *marlpa* bonds differs from the kinship bonds invoked ‘traditionally,’ which find expression in the term *warlalja*. This notion of *marlpa* friendship must be distinguished from *warlalja* in that it expresses today a broadly conceived pan-Aboriginal connection among indigenous ritual leaders that obviates reciprocal ritual obligation formalized in the cross-group exchanges undertaken at Yuendumu. In essence, *marlpa*

bonds today do not involve the negotiation of kin-based
ritual knowledge for the purpose of performance. (259)

Dussart explains that *Warlalja* is the Warlpiri word for family and it “is not restricted to one’s actual relatives but extends, in the same way that all ritual life extends, to residential kin” (n. 18, 264). Situating kin within Warlpiri terms helps to explain how the Warlpiri actually view their kin relations and how their performances embody these relations. Dussart’s distinctions move kin beyond the simplistic notion of the traditional family and into a realm where kinship bonds are predicated on shared connection of land and the ancestors who once lived on that land. These bonds are reified through the performance of Dreaming.

Dussart notes that as the audience for these performances changes from an indigenous public to a non-indigenous public, the Dreamings slowly become, first, vehicles for political expression in that their focus changes to educate the public about the consequences of the Aboriginal Land Rights (Northern Territory) Act (255), and later, vehicles for artistic expression within the international community. The latter resulted from a new interest by art museums and performance venues in desert art; Warlpiri performances were commissioned by groups to perform internationally at designated venues. In this phase, the performances returned to their focus on kin relations and even allowed “residential battles” to play out on the public stage; in other words, different kin groups, defined by their connection to certain ancestral beings of the “Dreaming,” would compete gaining/losing power within the community during these performances. As performances continued to occur spatially outside the community and for audiences outside the community, the acts within the performance were individualized, and competition shifted from one of communal power gained through ritual to one of personal prestige garnered through performance.

Dussart's account of this shift points to kinship as an enactment of community – indeed perhaps stemming consciously or unconsciously from Turner's *communitas*.²⁶ This form of kinship structures the performance and in return is structured by the performance. As kinship loses out to the individuality's motivation, the kinship group restricts the performance. The Warlpiri stopped performing the Dreamings publicly. Later they began gatherings with other indigenous groups/Warlpiri around Australia where they started to share their performances with each other. The connections established through these meetings are non-kin bonds, while the performances themselves reinforce kin bonds within the central community, and allow the communities to connect with each other on a social level. Dussart does not specifically call these social bonds kinship, as they are referred to something distinct from kin bonds in the Warlpiri language. And yet, he does attempt to gauge the affect of the Warlpiri's exchanges on the "construction of Aboriginality" since "performers and their leaders express their bonds to other performers" (262). Performance becomes not only a reiteration of the past relations defined by the kinship

²⁶ According to Turner,

[T]he bonds of *communitas* are anti-structural in that they are undifferentiated, equalitarian, direct, nonrational (though not irrational), I-Thou or Essential We relationships, in Martin Buber's sense. Structure is all that holds people apart, defines their differences, and constrains their actions, including social structure in the British anthropological sense. *Communitas* is most evident in 'liminality,' a concept I extend from its use in Van Gennep's *Les Rites de passage* to refer to any condition outside or on the peripheries of everyday life" (Turner, *Dramas* 47).

Throughout the book, Turner consistently opposed *communitas* to structure, and particularly social structure. Both *communitas* and liminality – though two separate terms – are connected to Turner's writings on ritual and therefore are applicable to performance. Ritual/performance occurs in a liminal space – a space outside the structure of society that allows for play. Under Turner's terms, a performer practicing ritual does resist the structural norms of society. Successfully resisting may result in *communitas* – a concept that (through it bonding the people of the community together) may seem to reinforce the ultimate hegemonic structure of the community. But within the play, if resistance is accomplished, does not the community change within the bonding of the *communitas*? Is this the space where norms of culture are disturbed by full actions within performance? The answer, if there is an answer, to these questions seems to lie somewhere between Turner and Butler – perhaps in the space of kinship.

of the community, but also a method for forging new relations to others – to exciting a kind of *relatedness* – a community of the “autochthonicity” expressed through performance. Kinship is not only proffered as what is, but also *what may be* through the process of performance.

Relatedness returns when Sjaak Van der Geest employs a specific connection between performance and kinship in his article “Grandparents and the Grandchildren in Kwahu, Ghana: The Performance of Respect.” He claims that “kinship and ‘relatedness’ need to be demonstrated in public even when their content has dwindled” (47). Van der Geest first explains the specificities of what it means to be a grandmother and grandfather to children in a Kwahu community. When he interviews the grandchildren, the grandchildren say that they demonstrate the importance of the elderly to the community by “respecting” the elderly. Respect here moves beyond a feeling into a motivation for daily living. In other words, respect becomes an obligation, an act, and a performance that constitutes the elderly as a valued part of the community.

Grandchildren perform respect by always answering one of their elders’ needs, even if the grandchildren are asleep when the elderly person calls on them. They may visit their grandparent every day to listen to him/her, or they may be asked to do housekeeping tasks for the grandparent. As Van der Geest moves on in his analysis, he refers to Janet Carsten’s re-defining kinship as relatedness. This reformulation leads Van der Geest to point out that kinship must be “practiced;” without practice and reciprocity, the bonds or structure established as kinship within a community can shrivel into “at best, a memory” (56). Van der Geest sees the blood relation as a standing “invitation for reciprocity” (56). Kinship translates into something that is based on performative acts that cite the blood relationship. Because, as Van der Geest later explains, the tenuous relation between grandparent and grandchild is slipping in

Kwahu culture, that relationship, which relies on acts of reciprocity, is fully determined by the performance of respect – the performance of the status of the kinship bond within the community. As grandparents begin to complain that their grandchildren do not come see them, an act that once was required within the community, their absence leaves the elders doubting “the quality of their relatedness” (59). Van der Geest’s research on the Kwahu community and the performance of kinship within it exemplifies Butler’s reversal of Schneider: kinship bonds are acts of doing or performance rather than states of being. Critical to Van der Geest’s reevaluation of kinship in this culture is his negotiation of the bonds of kinship as performance with their pre-determination through blood relations.

Van der Geest’s formulation of the blood relation as an invitation for performative act implicitly asks scholars to consider what other bonds might invite individuals to enact relatedness while calling into question the reach of Butler’s reformulation of kinship as doing rather than being. Can kin relationships be formed without blood? And does blood matter if they can? As I embrace the opening of kin relationships through performance in this project, it will become obvious that I use Butler’s reformulation to the full extent intended by her – namely blood does not matter. Kinship relations can be formed without the pre-existence of a blood relation. I do argue, however, that the appearance of blood in performance is integral to my discussion of kinship because blood in the ancient Athenian theatre (and beyond) is often intended to signify problematic kinship connections between family members. Blood is a necessary part of ancient Athenian performance culture in particular because of, as explained in Chapter Two, the strict regulation of the bloodlines of citizens. Additionally, blood emphasizes mortality, and draws a parallel with the corporeal sacrifice necessary to alter patriarchal kinship.

Relatedness Through Performance Structures

In the chapters that follow, I will employ the concepts designated at the beginning of this chapter: kinship, performance, and corporeal. My task will be to illuminate the development of the concept of kinship with capitalism through Deleuze and Guattari's *Anti-Oedipus*. Reflecting on the impetuses for this connection, namely Oedipus and Antigone, the second chapter establishes a spatial-temporal locale for the seed of capitalism in Fifth Century B.C.E. Athens. As a space-time where/when the proliferation of performance practices and the cloistering of wives both propagated moves toward a capitalist culture, classical Athens provides a harbor for issues of identity that extend themselves through time and across the vortex.

In the third chapter I interrogate theatrical form through the re-performance of Greek myth. This chapter centers on the topic of resistance and questions the common assumption that performance can and will resist the state. Title:Point Production's performance of Judith Malina's *Antigone* reconciles kinship issues with the American market of media production. Through its focus on highly consumptive images and stories, the media encourages a desire for filiative identification with the capitalist state. Positioning Antigone as a political figure, I examine how Title:Point's performance presents Antigone as a challenge to media consumption and American capitalist identity.

Charging into the future, these identities – still in relation to capitalist culture – find themselves caught in a form; theatre intended to reproduce capitalist hegemonic ideals. I then reflect how the mediatization of race projects the black female body caught up in a snowball of “primitive” performance and scientific consumption. Suzan-Lori Parks's *Venus* explores a different mythical figure – that of the Hottentot – a real woman named Saartjie Baartman made mythical through the media circus (as well as through the actual circus). Framing Parks' play as one that connects kinship

with corporeality through the lens of color, I parse the consequences of schizophrenic theatre.

Chapter Five considers consumption of the female corporeal in contemporary capitalist society by investigating how elements of performance evolve to perpetuate, and then perhaps eventually disrupt conformity. Returning to Deleuze and Guattari, I propose a relationship that mask and face have to capitalist culture. While troubling the concept of primitivism, I distinguish how Greek masks might be prime examples of Deleuze and Guattari's theory of faciality. After enumerating the genealogy of history's continual emphasis on these representations of the human body, I turn to artists who attempt to resist the proliferation of the abject female body – the public woman created by the privatization of women through classical capitalist kinship. Claiming that plastic surgery can be a methodology for the new mask – a testament to plastic surgery's effect on capitalist culture, I examine the figures of Orlan, who appropriated parts of the idealized classical body to create a personal mask. I contrast Orlan with the naturally full corporeal figure of Annie Sprinkle and her attempts to reclaim female sexuality by offering up her sexual organs with full ownership. As a woman who exploits her own body for capital gain, Anna Nicole Smith provides the foil to Orlan and Annie Sprinkle; her effort to deconstruct her own construction of the perfect body led to a strange media fascination with her reproductive habits (a fascination oddly perpetuated by her untimely death). By the way of the female body, I ask what the feminist options are for becoming woman in a society that strives to produce woman under patriarchy. Finally, I examine the possibility of creating kinship through the performance form. Recalling Antigone's choice to claim her brother, I ask if theatre can provide its performers with a choice, or at least an option to dismantle capitalist kinship – to live and make art schizophrenically.

For Antigone, resistance to hierarchy is found through a complex embodied action of kinship. Antigone's own relativity has been a rhizomatic string of impossibility – reaching out in all directions – since her incestual birth. Her relatedness doubles and triples with each new member. In the sphere of relativity, this doubling and tripling of person causes a disruption of the x, y, z axis. It is almost as if these three different axes of x=brother, y=uncle, z=nephew form a mobile Polyneikes, a Polyneikes, P, that an Antigone, A, can never find herself relative to – especially since her own makeup draws upon x=sister, y=aunt, z= niece. Antigone and Polyneikes are never on the same plane.²⁷ Therefore, Antigone and Polyneikes never actually *are*. Antigone's action, then, is to give her brother a specific place, to offer a moment of meaning to this wild fluctuation of relatedness. (And perhaps Ismene fears in the beginning because she sees herself in relation to Kreon – an odd, but at least more definite choice for her, since he was never implicated in the act that disrupted the common kinship ties). Her act, which she holds onto through refusal to deny, grants her this access. And while Butler sees her act, and her person, as an aberration of kinship, Butler is only half right. Antigone is an aberration against the sense of kinship developed by the Western capitalist state. Indeed...the sense of kinship that was codified in the Athenian theater. It is this sense of kinship that reflects Butler's objection to theater – that theater *simply* reinforces existing norms. It is this sense of kinship that calls so many feminist scholars to discount the possibility for feminist realist drama. It is this sense of kinship that feminism in performance and theater seeks to resist. Resistance, however, is not gained easily. The kinship ties are

²⁷ As Einstein says:

If, relative to K, K' is a uniformly moving co-ordinate system devoid of rotation, then natural phenomena run their course with respect to K' according to exactly the same general laws as with respect to K. (16)

Without K, though K' cannot be born. And without K', the existence of K is dubious.

performed; indeed, they are re-performed. And in that re-performance, they are re-constructed. They are renewed with respect to resistance. Goodbye family tree. Hello rhizomatic resistance.

CHAPTER TWO

A LITTLE MORE THAN KIN

*“Oh my own sister in flesh and blood.” – Antigone*²⁸

Antigone’s gesture to Ismene quoted above suggests her own desire for lateral cooperation in the effort to reclaim her brother through burial – another lateral deed. Calling her sister *autadelphon*, she stresses that her sister is her own, meaning that they share the same blood, that Antigone is her full sister (Griffith, *Commentary* 120).²⁹ By reaching out laterally, she denies Ismene’s filiative position as Antigone’s niece and aunt. As an “aberration” though incest, Antigone is a little more than kin to Ismene, meaning that she holds multiple relationships to her so-called sister.³¹ This presents Antigone, along with the rest of the children of Oedipus, with the possibility of seizing the state’s hold on her kin; Antigone can literally make her own history, simply by choosing to proceed laterally. The state decrees that Polyneikes is not considered a relative worthy of burial. Antigone buries him in spite of the state. Antigone, as a child of Oedipus and Jocasta, presents a specialized kind of danger; kinship ties that rely on “being” are suddenly colluded by the possibility of choice. As a vortex of identity, she chooses her own way by creating kinship ties through performance.

While incest can create a collusion of ties offering the possibility of renewing resistant kinship relationships, so too does the decimation of kin create opportunity to

²⁸ In his commentary, Griffith suggests that the term used, *autadelphon* not only stresses Antigone and Ismene’s relationship as full sisters but also suggests their common brother because it lacks a feminine ending (120).

²⁹ Steiner is quick to point out that Antigone uses the dual in this passage until Ismene refuses to help her. After the refusal, Antigone does not use the dual for the rest of the play (211).

³⁰ Rehm is quick to point out the eroticism present throughout the rest of the passage. That Antigone is focused both on warming and pleasing in relation to Polyneikes demonstrates her close connection to her brother from the start (*Marriage* 59). The language anticipates the exchange of families; Antigone chooses her biological family over Haemon’s.

³¹ Simon Goldhill observes that at the time of Antigone’s death, she does not consider Ismene a part of the family; she calls herself “the last remnant of the house of your kinds” (157).

engage in resistance. Euripides' *Trojan Women* depicts a world where descent is threatened because all the men, save one, have perished. In the child Astyanax lies the potential continuation of the state – the regulated kinship lines. The women are all signed off to new Greek husbands and masters. But Astyanax, as a man, cannot be designated. The Greeks recognized his freedom from their state, and thus mandate his death. Without him, the women in the play feel the extinction of their genealogy, and begin to question their options. In a world filled with women only, is it possible to perform new kinship ties? What sort of kinship ties are sought? Do these women have choice?

Both *Trojan Women* and *Antigone* offer a glimpse of strategies Athenian women may have employed. More importantly, the plays provide a look at what must have been crises caused by women in the context of state reformation. Women by definition create a crisis for the patriarchy. As the unstable object in the equation, the object that has the ability to overcome the patriarchal system if it is given power, woman is subject to the system's imposed structure.³² She is "marked" as a commodity, available for trafficking within the system. When the structure is damaged, the system is vulnerable. Hecuba, Cassandra, Andromache, Antigone and Ismene all pose as women capable of disrupting the state's function because their statuses operate outside Athenian classification; they all in theory should be wives, or daughters – but to whom? And if they are not wives or daughters, how are they classified in Athenian terms? What do their actions tell women of the future?

³² In her article "Tragedy and the Politics of Containment," Nancy Segin Rabinowitz demonstrates that feminine gender in Greek drama is portrayed as posing the threat of transgression. She suggests that "male suffering is often then coded as female" and that "[w]hen a woman becomes a subject, all hell breaks loose" (41). While I agree that most portrayals of the feminine gender are meant to be seen as a threatening force against the government, I think it is equally important to recognize the moments when women are portrayed as feminine, strong, and compliant in the theatre. While women were perceived as a threat to the polis in Athenian culture, the images of women produced were sometimes constructed to provoke compliance among women citizens.

The answers depends, not on conditions of women at the time of the Trojan War, but rather on the conditions present at the time the play was written: the conditions of women in Fifth Century B.C.E. Athens.³³ With strict kinship laws easing themselves into the *demos*, women were left with little choice other than to continue reproducing Athenian descent lines. In the spirit of the vortex of identity, this chapter looks to Ancient Greece as the belly containing the seed for capitalist kinship. For it was through the development of capitalism in the polis, I argue, that women became commodities regulated through the performance of kinship.

Antigone/Oedipus Begins

Greek history has long been embedded in Occidental culture. Now more than ever as the West proceeds to a more visual culture, it suspects a pre-history. As an introduction to his *Visual Culture Reader*, Nicholas Mirzoeff writes about these suspicions:

For all these haunting reminders of the past, I would still argue – now more than ever – that something new is being forged out of these multiple collisions of past with present and future. I am deliberately using what one might call a strategic optimism here to suggest that this moment that has been called ‘post’ so often is in fact a moment before. (17)

Mirzoeff sees the moment before of visual culture as the late 1950s and early 1960s. But it is possible that this yearning before travels further back. In a later article in the reader, entitled “Narrativising Visual Culture: Towards a Polycentric Aesthetics,” Ella Shohat and Robert Stam point to “the new” visual culture as a break from the

³³ Zeitlin has argued that in Athenian drama Thebes works as a kind of anti-Athens in terms of supplying a dysfunctional version of the city. *Antigone*, as Zeitlin surmises, stands in a long tradition of plays where characters in Thebes “predictably act outside their allotted roles” (*Thebes* 150).

Eurocentric view that dominated art history – a view which they contend appropriates Ancient Greece as the genesis. But I wonder, is it Eurocentrism that is dying? Or is it capitalism that is branching out: with the obvious connection between globalization and visual culture, could it be that the capitalist machine is simply usurping more cultures? To determine this, I turn to the pre-history, or the pre-history of the pre-history, to the moment before the pre-history of Antigone and capitalism both. I ask how could the theatrical figure of an ancient Oedipus become the epitome of capitalism.

Like Oedipus, Antigone is a fated individual. Following Butler's criticism of the theatre – that it does not provide the performer with choice – Sophocles' Antigone is caught within her own programmed fate because she is a character in a play. Antigone buries her brother, defies the state, is sentenced to the tomb by Kreon, hangs herself. Again. Antigone buries her brother, defies the state, dies. Again and again. Same play. Nothing accomplished. Antigone's choice leads to her death. Antigone follows a continuous cycle – one where she is marked by society and then unmarked through her disappearance/sacrifice. This cycle and the repetition of the same act through the repetition of play leads to the habituation of her sacrifice. Through habituation/repetition, her sacrifice becomes re-marked as something quite unremarkable. In repetition the severity of the resistance is dissimulated through theatrical form.

What remains remarkable in spite of habituation is that Antigone does have a choice, not a fate like the Trojan women. Or rather, she does have a fate, and it is *to choose*. Her choice, as stated previously, stems from her incestual birth. With her lines of kinship colluded by incest, she has the ability to choose between uncle/nephew brother, aunt/niece/sister. Having the ability to choose gives her a power that other women do not possess in the state. Hence, during the play, Antigone

is frequently given a male identity.³⁴ The first instance of this identity is accidental. When Kreon hears of the burial of Polyneikes, he asks: “What *man* did this?” (248). Given the restrictions against women in Athenian culture, it is only natural for Kreon to assume a character fashioned for the Athenian stage in imitation of Athenian men, that the idea of a woman leaving city gates and burying a corpse against the decree of the state would be unfathomable. Upon first hearing of the deed, then, Antigone’s actions are colored as male.

The gender disruption continues when Antigone first claims her deed in front of Kreon. She speaks generally of men, asking how could anyone who did the deed not know that he would have to die because of it. Here Antigone uses the word *hostis* – the male version of no one instead of the female version of no one. When talking about her deeds, she refers to men performing them, because it is not considered feminine to defy the law. Even though the duties she performed belong to women – pouring libations over the dead – her resistance is male.

The exchange continues, and Kreon speaks of her punishment stating, “Now I am no man, but she is if this victory is to her favor with impunity” (484-485). Kreon is required to punish her. If not, he will be emasculated and she will be a man. Punishment is a form of returning the woman to her place in the *socius* under the strict

³⁴ Griffith remarks on her construction as both male and female:

The figure of Ant. Herself is gendered in curiously ambiguous and conflicted terms. On the one hand, her devotion to family and personal attention to her brother’s funeral rites correspond to traditional ‘feminine’ priorities; and, as we saw, her language is differentiated from that of Kreon and the other male speakers by its diction and modes of argumentation. Yet her self-assertive and independent manner, her outspoken defiance of Kreon, and her sharp rejection of Ismene’s conventionally ‘feminine’ mentality, together with her willingness to take action – and speak out – the in the public sphere and in the name of the ‘laws’, mark her out as a highly unconventional and exceptional ‘woman.’” (*Introduction* 53)

Just because Kreon deems her a man as a result of her bold actions does not mean that the audience too sees Antigone’s act as a male one (especially when it is couched in traditional, feminine responsibilities). Kreon’s accusations may seem too jarring to the audience, though Antigone oversteps her bounds. Kreon’s responsibility to her as *kuros* cannot be overlooked.

kinship laws. Kreon reifies this ideology further when he declares to the chorus, “While I am living, no woman will rule me” (526) and “it is necessary for them to be women [meaning both Antigone and Ismene at this point] and not let free” (579). Again, Kreon must purify the women of their masculine deeds through punishment in order to put them in their place – to direct them in line with the patriarchy. In a final push to convince the chorus, and perhaps himself, why Antigone must be punished, he states the following:

Never under any circumstances can a woman beat us.

And so it is better to be overthrown by a man, if it is fated,

Than be called less brave than a woman. (678-680)

That woman can perform the same deeds as man is a threat to the state. To go even further, the problem is not that Antigone is a female. Nor is the problem that she is a man. The issue is that she is a woman acting the part of a man – performing him, and thereby usurping his power through the most threatening path: the path of the kinship system.

Regulation of Woman

In addition to being the historical locale for Antigone/Oedipus, Ancient Greece serves as a major source for psychoanalysis and thus the philosophy of Gilles Deleuze, Felix Guattari, and Judith Butler. Butler’s turn to Antigone as a model is questioned by feminists writing about her work. Why, Moya Lloyd asks in her article “Butler, Antigone and the State” does Butler choose a “fictional ancient Greek city-state led by a single ruler” as a model for contemporary politics? (Lloyd 460). Lloyd finds this “ahistorical” example troubling when compared with Butler’s detailed historical work on gay marriage. But Butler’s focus on the figure of Antigone has long had a historical precedent in the theoretical work of Lacan and Hegel – which she cites. And it is sometimes this theoretical work that touches upon what “traditional” notions

of historicism cannot explain. As George Steiner states in *Antigones*, “Ancient Greece is made to ‘feel’ as near to us as, perhaps nearer than, any other anthropologically and sociologically analyzable community” (285). In this section, I will determine how this “feeling” commences epistemologically from the conditions of Antigone’s resistance to the possibilities of performative resistance in contemporary capitalist culture.

I look particularly at the rise of the democratic Athens.³⁵ Why Athens rose to a democracy as opposed to an oligarchy is unknown. Many different factors could have contributed to the strength the democracy gained over time. According to Aristotle, for early Athens “the whole political setup was oligarchical” (2.2). In what Aristotle calls the “first political order,” wealthy Athenians elected nine archons, a king, and a polemarch. In 621 B.C.E., an Athenian named Drako introduced new laws, which subsequently caused enormous dissent among the commoners of Athens. Eventually in the early Sixth Century B.C.E., another Athenian named Solon was given a special appointment to resolve these disputes through law (3-5). Many scholars cite Solon’s laws as a major force contributing to the Golden Age of classical Greece. Certainly Aristotle holds him as a figure who “valued his honor and the common good of the state higher than his personal aggrandizement” (6.3-4). Clearly, subsequent historians of Athens viewed him as the major player in establishing the permanence of the democracy.

But it is not altogether clear what the parameters were of Solon’s laws because, as Cynthia Patterson reminds us, while we have fragments of his poetry, no original

³⁵ Though Greece is now inarguably looked to as the foundations of Occidental culture, the origins of Greek culture continue to be in dispute. In *Black Athena*, Martin Bernal distinguishes two theoretical origins of Greek culture: the Aryan model and the Ancient model. The Aryan model (seemingly accepted throughout most of Western culture) implies that the Greek civilization developed from invasions of the land from Northern peoples. The Ancient model, as Bernal terms it, suggests that Ancient Greece developed from Egyptian and Phoenician colonization – thereby overturning a mythical version of the binary between east and west. Bernal’s theory spurred contention and a variety of responses, most notably Mary Lefkowitz’s *Not Out of Africa*.

source material on his laws remains. Instead, “the laws themselves are known primarily through later rhetorical citation in speeches delivered in the popular courts as well as from Plutarch’s useful if not completely reliable quotation, direct and indirect, in his life of Solon” (73). Patterson admits that what remains of Solon’s laws provides unclear evidence as to the extent of the archon’s policies. But it is clear that the laws connected intentions on behalf of the perpetuation of the state with regulation of Athenian family structures. Solon’s laws appear to concentrate on the purity of the Athenian genealogy by eliminating *nothoi*, or bastards, from the official *oikos* (household), and its *anchisteia* (network of the husband’s relatives protecting the *oikos* on his father and mother’s respective sides) (90).

In 451 B.C.E., Pericles either cemented or reinstated Solon’s Sixth Century proposal that regulated Athenian citizenship. Under the new legislation, a man was considered an Athenian citizen only if both his parents were citizens. In order for a citizen to ensure that his heirs would be citizens, he would need to marry and reproduce with the daughter of two citizens. Most importantly, marriage with a female citizen afforded a male citizen the ability to pass on his property. Except for special circumstances, “only citizens could possess land and houses in Attica” (Just 16). Without a citizen heir, an *oikos* would be subject to seizure by the demos.

To ensure the legitimacy of the *oikos*, the laws established by Solon took extreme measures. Patterson explains that a “strong moral investment in *oikos* relationships is also evident in the law that made killing a man who entered the interior spaces of the household, for the purpose of sexual intercourse with one of its female members, a case of justifiable homicide” (90). This law in particular demonstrates the importance of ensuring that the female citizen did not pursue sexual relations with men outside of her marriage. While Patterson argues against the possibility that Athenian wives were treated as “chattel” because of these regulations of the kin lines,

other scholars³⁶ have noted the connection between Solon's laws denying inheritance rights to bastard children and the regulation and even cloistering of Athenian women by their husbands. To keep wives in their place – to keep their bodies from reproducing objects that have the ability to disrupt the systems functions – men forced women indoors. The wife is only valuable as a commodity if she reproduces within the system.

In addition to regulating women through the demos' control over inheritance, laws also restricted the actions of women during funerals. According to Plutarch, Solon's laws limited funeral rites by "taking away everything that was either unbecoming or immodest" in the ceremonies. This altered traditional wailings and forbid mourners from tearing at their body and hair, or rending their cheeks to raise pity. In *Female Acts in Greek Tragedy*, Helene Foley explains that Solon also:

restricted the *prothesis* [the placing of the body in public] to one day and stipulated that the *ekphora* [the carrying out of the corpse to burial] take place in silence and before dawn...Lamentation was permitted at the tomb, but participation, at least on the part of the women, was now limited to close kin (no remoter than first cousins once removed or second cousins). No women under age sixty, other than close relations, could enter the chamber of the deceased, or follow the procession to the tomb. (22-23)

³⁶ Sarah Pomeroy (79-84) and Eva Keuls (109-110) claim that these laws cloistered respectable wives to the confines of their homes; wives seen in public sans husbands could easily be accused of promiscuous behavior – thus putting the legitimacy of their children and their estates on the line. Foley also writes about the inequality stemming from legal construction of Athenian society (*Female* 78-84).

Although the exact purpose of such laws is unknown, Foley speculates that the legislation limiting funeral processions may have served the interests of the state – especially in that it restricted the gathering of those who present a threat to patriarchal society (the women and the poor). And yet, it is not only the presence of the women, but in particular the behavior of wives that Solon’s laws set their sights on. Reducing the amount of women present as well as shortening the time of the funeral lamentations altered the nature of the funeral rites – making them less frenzied.

Both Gail Holst-Warhaft and Sue-Ellen Case have pointed to the transference of women’s improvised lamentations into the scripted, male-produced format of Athenian theatre. Case elaborates on the consequences, asserting that “[t]he mask of tragedy froze the corporeal practices of lament, abstracting the lacerations of the flesh, as in *Oedipus*, or the results of violent civic revolt, as in *The Bacchae*” (121). From *The Bakkhai*, we may assume the threat perceived by the laments to Athenian society. Women’s frenzy, it seems, had to be contained through theatre.

The movement to eliminate female frenzy probably also led to the decline of the maenads. Maenadism was practiced every two years: a select group of women may have retreated to the mountains to perform sacrifices and dances to honor Dionysus.³⁷ Rush Rehm suggests that “[b]y leaving their homes and going to the mountains, activities associated with male hunters, the maenads participated in the kind of sexual role reversal found in other cults linked to Dionysus” (Rehm, *Greek* 13). Here, Rehm refers to Dionysian cults where men also cross-dressed. These traditions of male cross-dressing anticipate male drag performance in Athenian plays, while it appears that female cross-dressing diminished as the *polis* steered Dionysian

³⁷ During this festival, women also ate uncooked meats (Hughes 88). Perhaps this suggests another role reversal. Women in general were not hunters (except for Artemis) possibly because hunting was strongly related to the tale of the Amazons – a threatening myth for men.

performance traditions, such as maenadism, toward a central polis-sponsored theater.³⁸ Theatre forced an involuntary disappearance of the female-centered performance structure.

Disappearance/Reappearance and Athenian Theatre

Whether women attended the plays and thus re-appeared as participants in the political indoctrination of the new performance form is still a disputed area of classical theatre scholarship. While the idea that women were not present at Athenian performances has gained feminist status,³⁹ its origin stems from a 1776 article by Karl August Böttinger entitled “Were Women in Athens Spectators at Dramatic Performances?” (*Waren die Frauen en Athen Zuschauerinnen bei den dramatischen Vorstellungen?*) (Katz 105). Böttinger’s article was based on the common

³⁸ Mary Lefkowitz has offered an alternative view of Amazons and maenads – namely that they are both myths that serve to reinforce the patriarchy. She writes,

Similarly, it is possible to view the myths of Amazons and other wild and destructive women who oppose men, like the women of Thebes in Euripides’ *Bacchae*, as expressions of the psychological conflict imposed by the customary segregation of the sexes in Athenian society and men’s apprehensions about female sexuality.... The Amazons and other mythical women who attack men are destructive to themselves as well as to the rest of society; the myths ‘message’ is directed both to women and to men, and life becomes dangerous to society as a whole. (*Women* 26-27)

Of course, the difference between the two groups, Amazons and “maenads” is that the latter is known to be a historical cult while the former remains a myth. Maenadism was known to have been practiced in Boeotia and Delphi, but as Blundell admits, there is no hard evidence to prove the existence of the cult in Athens. But, she also stresses that “the large number of Maenads depicted on drinking vessels and the focus place upon their activities by Euripides the phenomenon excited a high degree of interest” in Athens. It is also possible that women from Athens traveled to Delphi to worship Dionysus at a festival on Mount Parnassus (167).

³⁹ In her recent article in *Theatre Research International*, Case does not feel the need to summarize the debate. Instead, she presents a picture of women outside the theatre:

For actual women, the very performance of the theatre may have seemed a frightening, literally distant experience, somewhat like battle. Perhaps, from their distance in their homes, they could hear the powerful changing voices of the male choruses, followed by the thunderous applause and shouts from the ten thousand men gathered on the hill to watch. (*Masked* 123)

While it is permissible for scholars to argue the exclusion of women, it is projections like the one above that perpetuate theatre scholars ignorance of classical history. Case, as I am sure, is aware of both sides, but by choosing to present only one side, she misinforms her feminist audience.

assumption that woman means wife (indeed, an assumption that stems from the Greek word *gunê* meaning both “woman” and “wife”) and not *hetaira* (prostitute). The exclusion of prostitutes from the discourse concerning the presence of women has perpetuated a disappearance of the Athenian prostitute from the category of “woman.” She is rarely, if ever, considered, and there is no evidence pertaining to her exclusion from theatrical festivals.

Despite this omission, contemporary classical scholars continue to question the presence of female spectators because of references to their absence in Aristophanes’ comedies. In *Peace*, a scene where barley is supposedly distributed to the audience raises the question of women’s presence. Once the barley is distributed, a slave remarks that all the men have barley. When his master Trygaios points out that none of the women do, the slave replies “The men will give it to them tonight” (965-967). Barley is a substitute for penis here, and it’s quite probable that the actor playing the slave either purposely distributed barley to the men and not the women in the front of the audience (it is unlikely that barley was distributed to the entire audience of 15,000 spectators), or even more likely, there were only men in the front of the audience where the actor distributed the barley as it was generally reserved for diplomats. Either explanation satisfies the possibility that there were women in the audience. Another questionable moment occurs in *The Birds* when the chorus suggests that one of the advantages of a man being a bird is that the man could see his mistress’s husband in the theater seats reserved for councilors, fly to her house to “lay” her, and return to his seat in the theatre (795-796). Scholars here presume that because a councilor’s wife is not in the audience that this implies all kinds of women are banned from the audience. Aristophanes here refers to the councilors’ wives; wives of husbands that held the highest positions in Athenian society were more than likely more cloistered than wives of normal citizens because it would be more important that

their children, who may grow up to be tomorrow's councilors, be born of pure Athenian blood.

Thesmophoriazusae also seems to suggest that some wives were excluded from the theatre. When the character "First Woman," complains about Euripides' misogyny, she laments that because of Euripides, husbands come home from the theatre and immediately search the house for their wives' lovers – herein implied that while the husband attended the theatre, his wife was home (with or without her alleged lover) (390-397). At the same time, it is implied that the women are well aware of the specifics in Euripides' plays. Since it is unlikely that women could read, it is difficult to determine how they could have known enough of Euripides to accuse him of misogyny without actually attending his plays.

The final piece of evidence that scholars cite as indicating women's absence from the theatre is the method of audience address in comedy; when talking to the spectators directly, characters address the audience as "Gentlemen." As Csapo and Slater point out, this is "evidence only of the conceptual invisibility of women in the theater, not of their actual exclusion" (287). An audience where the majority of the population is male, with the minority female, would account for the wives' of diplomats staying at home. Another major difficulty with this evidence is that it is from Attic comedy, and therefore it is difficult to determine historical fact from joke.

Evidence of the presence of women in the audience is far more specific and from a varied number of sources. In Plato's *Gorgias*, Socrates remarks that theatrical rhetoric is directed at a crowd made up of men and women (502d). In Plato's *Laws*, an Athenian surmises that educated women would choose tragedy as the best kind of performance (658d). Plutarch's *Lives* mentions one of Phocion's wives out in public in attendance at a play (19). The scholion to Aristophanes' *Ecclesiazusae* mentions a politician named Phyromachos who assigned separate seats in the theatre for women

and men, free women and prostitutes (Csapo 300 n.155). In a fragment from Alexis' *Gynecocracy* (performed 350-275 B.C.E.), a character directs women to watch sitting in the furthest possible seats with the foreign women (Csapo 300-301 n. 156). And perhaps the most notorious piece of (undoubtedly questionable) evidence comes from Aeschylus' anonymous biographer, who wrote: "Some say that during the performance of *Eumenides*, when he brought on the chorus one by one, he so frightened the audience that children fainted and unborn infants were aborted" (qtd. in Lefkowitz, *Lives* 71). With the varied evidence presented, it is indeed, astonishing that the view of a female-less Athenian audience has survived as long as it has. Yes, it is true, the wives of Athenians were cloistered, but it is too severe, and certainly not feminist, to posthumously disappear them from events they would have most certainly attended.

Women who were present at the performances would then be subject to the political consciousness transmitted by the plays. Perhaps the presence of women, and in particular wives, in the audience encouraged playwrights to write about women's duty as wives. Watching and hearing a scene with a female character speaking about what it means to be a wife might encourage certain behavior while explaining restrictions set by Athenian law in the hopes of making the wife submissive. Of course, male playwrights who wrote about women, also wrote about women because they could provide a window into the secret world of the wife for men. This dual occasion for persuading female spectators and assuaging men's desire to look into the world of women is prominent in Euripides' *Trojan Women*. Because the play offers a rare glimpse of women without their husbands, it portends to grant access to the secret lives of wives by publicly presenting their images in theater. As Sue-Ellen Case explains in *Feminism and Theater*, the practice of male actors portraying women onstage suppresses "real women and repla[ces] them with masks of patriarchal

production” (7). Case charges that these masks are intended to create Woman with a capital W – the version of Woman that instructed a ‘real’ Woman how to behave. Women have thus both disappeared from public life, and reappeared in a new form – a public form – embodied by male anxiety.

In a recent article in *Theatre Research International*, Case revised the projection of Woman with a capital W to suggest the absence of women on the stage in favor of the presence of their performed gender. Case’s claim here is that within Greek plays “women were not mimetically represented on the Athenian stage, but that their gender was used to signify disorder while safely controlled by the apparatus of the civic tragedy” (Case, *Masked* 122). I disagree with this statement, noting that women are frequently projected as elements of order (Hecuba, Andromache) while men too embody disorder (Oedipus). I argue against Case’s notions of the function of gender in tragedy – that there is one projection of gender in tragedy – Woman with a capital W, asserting that instead the complex performance of gender inscribes the body politic with patriarchal rhetoric through the moment of sacrifice in what I deem capitalist performance.⁴⁰ Moreover, I’d like to emphasize the Greek theatrical form as performance of desire; projections of women then become either projections of women who follow the system or projections of women who work against the system – only to come to reify patriarchy through their subsequent sacrifices.

⁴⁰ In Deleuze and Guattari’s *Anti-Oedipus*, capitalism is formed by the deterritorialization, or uprooting of a primitive collective (perhaps with lateral leaderships) and the reterritorialization of that collective into a society of stratification – where the subjects are kept at bay by the creation of desire for growth; the subjects obsess over consuming intangible capital. Development of theatre in Ancient Greece, particularly in connection with the decline of female-centered performance, follows a path similar to Deleuze and Guattari’s account of the formation of capitalism.

Trojan Women: The Demise of a Kinship System

A year before Euripides' presented his version of a fatherless Troy, in 416 B.C.E., the Athenians sailed to Melos⁴¹ after the Melians had refused to pay a tribute to Athens and instead chose to assist Sparta in liberating Lesbos from Athenian rule (Lee ix). When the Athenians arrived with, as Thucydides detailed, "thirty ships of their own, six Chian, and two Lesbian vessels, sixteen hundred heavy infantry, three hundred archers, and twenty mounted archers from Athens, and about fifteen hundred heavy infantry from the allies and the islanders," the Melians refused to bring the negotiations before the people of Melos on the premise that the negotiations could not be fair since the Athenians had previously decided to bring war upon Melos. The Athenian delegates departed from Melos with a firm answer from the magistrates that Melos would not submit to Athenian rule; in the meantime, the Athenian force stayed and besieged the island. When the Melians finally surrendered, the Athenians killed all the men capable of bearing arms, and sold the women and children into slavery (Thucydides book 5, chapters 84-116).

Thucydides famous dramatization of the "negotiations" between the Athenian delegates and the Melian magistrates noted a critical turning point in the Athenian empire – where as K.H. Lee puts it, the Athenian government subscribed "to the principle that 'might is right.'" (x). Evidentially, Euripides had the foresight to see that the horrific destruction at Melos was a sign of the beginning of the end of the Athenian empire at a time when the rest of Athens looked forward to the upcoming campaign in Sicily. In the following year, 415 B.C.E., he produced *Trojan Women*, which sympathizes with the Trojans for the loss of their entire culture. This sentiment,

⁴¹ Rehm elaborates on the Melos invasion, noting that in Thucydides the "apparently objective tone of the debate, with no discussion of moral right or wrong, suggests the corrupt position that Athens came to embrace." To Rehm, the incident of Melos represents a change in Athenian foreign policy, especially where it was "of little military importance in the Peloponnesian War" (*Marriage* 128). Athens, it seemed, laid waste to Melos simply because it could.

though contradictory to the Athenian military's aspirations, must have had a sympathetic following among at least some of the aristocracy, as he was furnished with second prize in the competition for tragedy at the City Dionysia (Lee xxx n. 4).

Still *Trojan Women* depicts a different scenario – indeed, a more severe one than Melos. All the men of Troy, including young children, were put to death by the Greeks except for the child Astyanax. At the start of the play, Hecuba lies on the ground, her hair bald, having been shorn in mourning at each of her sons' graves. Because she gave birth to fifty sons – an entire nation of children – Hecuba is the pinnacle of reproduction of the state; she is therefore a prime example of Case's Woman.

Presumably in a rare moment, she is present onstage collapsed in heap of silence while Poseidon appears for the prologue. In Euripides' version of the tale, Poseidon favored Troy in the war (a departure from Homer) while Athena supported the Greeks. Athena seeks to repair the animosity between them, so she enters and approaches him as kin.

Athena: Is it possible to address the great god whom
other gods honor, nearest to my father in kin, letting go
of our former hatred?

Poseidon: It is possible. For against those born together
with you no small spell commands, Queen Athena. (48-
52)

As the spectators are about to be introduced to an environment where war has ravaged kin relations, they are first presented with the ideal of the kin bond. Despite the enmity the two gods had against one another throughout the war, they can still rely upon their bond of kinship to eventually bring them together. Once the bond is remade, Athena calls on Poseidon, who agrees to her request to assist her in punishing

the Greeks for Ajax's rape of Cassandra, which took place at and therefore defiled her Temple at Troy. Euripides establishes an underlying sense of the strength Athena and Poseidon have because of their bond in opposition to what threatens the future of the Trojan women – a lack of kinship ties to rely on.

How fitting it is that Hecuba's first action is to force herself to raise up her head and look upon what she has lost: her country, her husband, and her children. Faced with the loss of her kingdom, she speaks of how the pride of Troy's ancestors ended in nothing (108-109). The past is read against the future; the ancestors long established what was Troy. Now all their work ensuring a future for their descendants has been ruined.

What is left is a group of women, destined either to be slaves or to be married off to Greeks. When Talthybius, the messenger from the Greeks arrives and tells Hecuba of her fate – to be the slave of Odysseus, she responds viciously: “Woe! Woe! Strike the shaved head. Drag my nails down both my cheeks! Oh me!” (278-281). Both the striking of the shaved head and the rending of cheeks embody traditional actions conducted by Athenian women at funerals to mourn for the dead; but these frenzied gestures were outlawed by Solon. Torn from her kin, Hecuba mourns her own virtual death. She will no longer be Queen of Troy or a mother to her daughters; one, Polyxena, is dead (though Hecuba is told she is to attend to Achilles' tomb), and the other, Cassandra, is to attend Agamemnon as a concubine. When Hecuba loses her kin, she loses her identity. Like all the women who will eventually be separated by the Greeks and shipped off to new states, Hecuba is Iph, a vortex of identity waiting for new kin connections to be forced on her by the Athenian state. *Trojan Women* is a play about the proliferation of Iph's – where all women are found disconnected and without identity.

Enter Cassandra, a woman whose identity has always been in flux. In her traditional myth, she is gifted with foresight in exchange for promising her love to Apollo. When she refuses to relinquish her virginity to the god, he curses her so that she will still be able to predict clearly, but no one will believe her (Aeschylus, *Agamemnon* 1203-1208). Another tale refers to Cassandra sleeping overnight in the Temple of Apollo when she was a mere child, and receiving the gift of foresight (Frazer 1.9.11 n.2). The *Iliad*, however, speaks nothing about Cassandra's prophetic powers; she is simply referred to as the most beautiful daughter of Priam and Hecuba (13.365-366; 24.699). In *Trojan Women*, Cassandra does have foresight and people doubt her predictions, but she is still a priestess of Apollo – although no one appears to believe her predictions in the play, it does not seem to be the result of a punishment by Apollo (Meridor 26-27).

Of all the women in the play destined to be the lot of other men of Greece, it is Cassandra who is most willing to go. She enters as a frantic bride who apparently set fire to the Temple under her protection as priestess. The reason for her willingness? She sees her future, and Agamemnon's:

Mother, cover my head in victory
And celebrate my royal wedding.
Conduct. And if in your eyes I do not desire my affair,
Throw me into it by force. For if Loxias exists,
The famous lord Agamemnon marries in me a
Harder to manage marriage than Helen.
For I will kill him, ravaging his home
In payment for having killed my brothers and my father.
But I will leave these things. Let us not sing of the axe
Which will go into my neck (and the necks of others)

Nor of the conflict of matricide, which will be set up
By my wedding, nor the razing of the house of Atreus.
(353-364)

Cassandra's frenzy, which culminates in a dance, may be related to Hecuba's earlier fit. She celebrates not only her marriage, but also her death, her sacrifice – the moment of disappearance. When her body is subjected to the axe, she has completed her resistance because it means the men responsible for bringing war to Troy will die. She too recognizes the death of an old life and accepts her death in her new life; in Euripides it seems that her marriage to Agamemnon, and not the death of Iphigenia, causes Clytemnestra to murder him.

Cassandra's marriage to death hails the link between marriage and death in Athenian society. In *Marriage to Death*, Rush Rehm points to ceremonial acts surrounding the two life events that were closely related.⁴² Funeral rites were tied to marriage, as the marriage's intent was to ensure reproduction, and reproduction – continuing the line of the *oikos* – ensured proper burial by one's descendants.

The connection between wedding and funeral rites was encoded in the term *kêdos*, a sort-group that refers both to a “relation by marriage” [*kêdê*, *kêdeia*, *kêdestês*, were “in-laws”] and to the “funeral ritual.” Perhaps the original idea of “related by marriage” implied an obligation on behalf of one's new *oikos* to participate in

⁴² I frequently cite Rehm's work because of his attention to recent theatre studies and performance studies methodologies in his analysis of Greek theatre. This particular monograph suffered a scathing review by Froma Zeitlin, wherein she rails against Rehm's reproduction of work from his earlier book, his failure to take into account arguments outside of his own, and his omission of a review of previous authors accounts of ritual action in tragedy. Zeitlin does, however, point out that the “merits of this study is the systematic gathering of references to marriage and death rituals (as advertised)” (203). And while I agree with her critique (especially concerning the similarities of parts of the book to *Greek Tragic Theatre*), I find Rehm's collection of evidence concerning the connection between marriage and death in ritual and theatre to be unparalleled.

the family's "funeral rights," or *kêdeia*. (Rehm, *Marriage* 22)⁴³

The importance of funeral rites, and the ability to participate in them as a family, is of course exactly the conflict that plagues *Antigone*; the state's refusal to allow Polyneikes' burial is a denial of his kinship connection to the ruling family. As in classical Athens, the marriage's purpose was tied to the perpetuation of kinship ideals through Solon's laws; it was marriage with the promise of proper death rites that clinched identity in terms of the state. Ceremonies that surround, alter, and even annul kinship rights fall back on Judith Butler's re-formulation of kinship as "doing, rather than being." Kinship rights, though on the surface tied to blood relations, actually stemmed from acts of ceremonies. In Fifth Century B.C.E. Athens, marriage granted funerary rites to members of an *oikos*. Citizen sons were guaranteed part of their parents plot in the polis, and citizen daughters (of age) were guaranteed a space in the plot of their husband's family (Rehm, *Marriage* 21).

Marriage and death are also linked because they are public ceremonies traditionally associated with women. Women performed the rites in both, and the ceremonies were rare moments where Athenian citizen women took a prominent position in an observance that was focused on them (rather than a god). Perhaps for this reason, the rites accompanying the ceremonies were similar. Rush Rehm explains:

A bride will offer a lock of hair before her marriage,
mourners will offer the same when visiting a grave.
Like the bride and groom, the dead are ritually bathed,
dressed, adorned, and crowned, activities in which
women play a crucial role. The corpse is covered, the

⁴³ I have changed the Greek in Rehm's original quote to transliteration.

bride is veiled, the dead are laid out on a bed or couch, the wedding leads to the nuptial bed. Both events involve a journey at night to a new “home,” often taken by horse- or mule-cart, in a procession that includes torchbearers, family, and friends, and where song and dance mark the occasion. A *makarismos* blessing is used for the “happy” couple and the “blessed” dead. The bride received gifts in her new home, corpses receive gifts in theirs, and both rites include a funeral banquet. The connection between weddings and funerals is made explicit for the young who die unmarried, for their graves are crowned with large stone loutrophoi representing the ritual vessel for nuptial bathing. (*Marriage* 29)

As ceremonies focusing on the liminal moments in women’s lives, it is no wonder that “the idea of a ‘marriage to death’ receives an early, powerful instantiation in Greek tragedy” (Rehm, *Marriage* 4). With part of the purpose of tragedy intent on providing a glimpse into the lives of women, it is no wonder that the two ceremonies attended by men involving and honoring citizen women play prominent roles as windows to a women’s world, or more likely, a *Woman’s* world, a world where representations of women are meant to keep them in their places, as the representations of women in the play created by men are stimulated by the production of patriarchal ideology.

If a third female character appears as the most compelling picture of Case’s woman, it would be Andromache, the wife of Hector. While Cassandra accepts her marriage too easily for seemingly all the wrong reasons – namely that it will lead to Agamemnon’s death – Andromache’s actions ostensibly adhere more closely to the

spectators' ideals of the wife's role in marriage and – not coincidentally – permit her to survive after the Troy – a fate that few women of Illium were afforded. At the same time, Andromache's dilemma is the most tragic. In her first appearance, she speaks of the troubles that lay before her, and for a moment, contends that her former propriety toward Hector led to her demise.

For the things considered virtuous for a woman
These I achieved in the house of Hector
First, here – whether or not there is
actual fault upon a woman – that which *will* bring
fault, is if she does not stay indoors.
Thus, I left aside this yearning. I stayed fast in the
house.
And to the interior of the quarters of the house
I did not let in the “tinsel talk”/cleverness of women.
But having my mind to teach me at home
I was content.
And I provided my husband with
A silent tongue and a serene face
And I knew when it was necessary for me
To prevail over my husband, and when it was necessary
for me
To let him be victor
And the reputation of these things having gone to the
Achaean Army
It was Achilles' son who wished to take me as wife.
(646-655)

When Andromache laments her lot – to be chosen by the son of the man who killed her husband – and threatens to reject her new husband, Hecuba counters, encouraging Andromache to “respect her current master” for the sake of her child. Hecuba warns Andromache that if she raises objection, the price could be death. Andromache must make the choice whether to, as Jon McKenzie so aptly puts it: *Perform – or else*.⁴⁴

Andromache’s fate to *perform – or else* is to decide whether to respond to her Greek guardian in the same manner as she treated her late husband Hector, and to hope for similar results. These results were well-known to Athenian audience members; Hector and Andromache’s marriage was distinguished as one of the most tender husband and wife relationships in all of Greek myth. Particularly striking was Hector’s devotion to his wife. In Book Six of the *Iliad*, he expresses his love for her, saying that the only pain that troubles him associated with the impending fall of Troy is not his death, nor the death of any of his family, but Andromache’s fate when the war is finished – namely that she might be possessed by a Greek victor (6.454-465). Hector’s concern mirrors Andromache’s lament in Euripides’s *Trojan Women*. Surely the connection between the two speeches would have struck a chord with the Athenian audience, provoking many wives to question: If I follow Andromache’s advice, will my husband show me the tenderness that Hector shows Andromache? Will my actions result in a more fulfilling marriage? It is thought that there were few opportunities for women to have sexual relationships outside of their marriages, and evidence shows us that most Athenian marriages were not inspired with love (Blundell 122).

⁴⁴ The title of Jon McKenzie’s book on performance is taken from a cover of Forbes magazine picturing a vaudeville cane hook around a tired middle-aged businessman’s neck. He is about to be pulled out of the frame of the picture. McKenzie translates: “Perform – or else: you’re fired!” (5). But the vaudeville aspect of the scene calls upon another challenge: “to foreground and resist dominant norms of social control” (9).

Reproduction was the main purpose of the female citizen, and sex between wives and husbands outside of this purpose was not necessarily customary. Sexual relations between spouses might have been infrequent to prevent pregnancies beyond two or three children. More than two children (preferably one boy and one girl) could generally not be guaranteed a financial future with the *oikos* (Pomeroy 69). Sex between Athenian couples became so rare that laws regulating the marriage of an *epikleros* specified that the husband was required to have sexual intercourse with his wife at least three times a month so that she would have an opportunity to reproduce; if he did not fulfill his duty, she was entitled to have intercourse with her next of kin (Pomeroy 87). Surely this law is a testament to the lack of intimacy between husbands and wives. As a speaker in a court case notes, “We have courtesans (*hetairai*) for pleasure, concubines to take care of our day-to-day needs, and wives to bear us legitimate children and to be the loyal guardians of our households” (Demosthenes 59, 12). Wives were confined to the inner and/or upper quarters of the house, while men held symposia in the outer quarters (Keuls 212). At these parties, husbands would invite younger men and hire *hetairai*. Vases depict men enjoying wine, conversation, and sex with these prostitutes as well as with each other. The young men and *hetairai* were present to satisfy the needs that wives could not.

Sequestered away in their homes, wives had little opportunity for sex, outside of the possibility that these women pursued relationships with their servants. Most households had at least one female slave (Pomeroy 79; Demosthenes 24.197). A household that did not have a female slave would allow the wife more freedom to travel. She would have to perform duties outside with other women, such as fetching water; because fountain houses and wells were frequented by female and male slaves, they were considered a dangerous place for respectable wives to go; there is even visual evidence of slaves molesting wives at these places (Keuls 239, 241). But the

wife with one female slave most likely had little contact with other women, and even less contact with other men. Whether wives engaged in lesbian relationships in Athens with their servants is unknown. Slaves certainly seemed to have sexual relations with men in the family. They sometimes served as a concubine to husbands; other times, they may have been sexually involved with sons, who did not marry until they were around thirty years old (Keuls 269; Pomeroy 64).

There is no formal evidence to suggest wives had lesbian relationships, but it is unlikely, given that men were the propagators of such extant evidence, that they would concern themselves with producing accounts of their wives' sexual encounters. And yet, there are extant documents that refer to lesbianism in other Greek states. Pomeroy weighs,

[T]he likelihood of lesbianism among the respectable women of Athens against the absence of two important factors present in the societies of Sparta and Mytilene in Lesbos, where we know with some certainty that female homosexuality existed. In Athens, unlike the other cities, women did not generally find high esteem in the eyes of other women; and adolescent Athenian women were not educated in the kind of all-female setting common to Sparta and Lesbos. As we have seen, Athenian women were not only cut off at a very early age from contact with males, including their husbands, but were most often secluded in the home – away from relations with any women other than their mother and sister, or their female slaves. (88)

Despite the difficulties women faced in seeing one another, there is some suggestion in the plays that wives engaged, or at the very least, hoped to engage in lesbianism. At the beginning of *Lysistrata*, the Spartan character Lampito enters and the other women feel her breasts and body (83-84). Aristophanes also mentions the use of dildos in *Lysistrata* (26-28), which Pomeroy sees as a more definite outlet for wives since masturbation using these devices is depicted on vases (Pomeroy 89).⁴⁵

Given little if any choice of sexual relationships with people aside from their husbands, wives could only dream of more fulfilling relationships or of an explanation as to why they were condemned to such a fate. Andromache's speech outlining her propriety when she was Hector's wife and Hector's known tenderness toward her may have played upon their hopes – helping to maintain their apathy.⁴⁶ Because the majority of wives probably had little romance from their husbands (and little contact with other people outside their *oikos*), they may have aspired to copy the behavior characteristics described by Euripides' Andromache in order to find more satisfaction in their marriages.

To these women, Andromache's warning about staying indoors would have been especially striking. If a woman left the house, it meant the possibility that she could be pregnant by a man other than her husband. Solon's laws condemned adulterant wives to social banishment; anyone who saw an adulteress in public could strip her and beat her (Lacey 69). If traveling outside the house brought fault upon a woman, it is possible that Solon's law could apply to any wife found in public – another incentive to follow Andromache's admonitions. When indoors, Andromache

⁴⁵ Although it is unclear as to whether wives had the opportunity to have sexual relations with other women, it is almost certain that prostitutes did engage homosexual relations with one another. Pomeroy refers to vases with sexual devices that are intended for two women to use (88). Additionally, there is a vase that depicts one prostitute tenderly touching another's genitals – though Keuls admits that this could depict a woman applying ointment to another in preparation for sexual activities (170, 173).

⁴⁶ Of course, as Helene Foley points out, Andromache's commitment to Hector involved "assist[ing] in the errant Hector's love affairs and nurs[ing] his bastards" (*Female* 99).

also states that she does not allow the “tinsel talk” of women. While this term is not explained in *Trojan Women*, it is elaborated upon in Euripides’ *Andromache*, when Hermione admits that it was “bad women coming to the house” who convinced her that she should blame her difficulty in producing children on the fact that her husband, Neoptolomus, had a concubine, namely Andromache. And it was the talk of these women – the tinsel talk referred to by Andromache – that drove Hermione to attempt to murder her husband’s concubine (*Andromache* 930-954). A foolish Hermione contrasted with a sympathetic Andromache would surely resonate with Athenian wives – especially when the play *Andromache* was written approximately ten years prior to *Trojan Women*. So the “tinsel talk” in the scene may have seemed all too foretelling – elucidating Euripides’ message to Athenian wives through Andromache: perform...or else.

Part of the state’s self-perpetuation in theater is the reflexive relationship discussed above, between the character of the wife as represented onstage and the desired demeanor of the woman at home. Andromache’s part in this is complicated. While her words certainly instruct women how to perform the ideal of wife through a series of acts, her status post-Hector suggests that performing the ideal of wife can lead to undesirable repercussions. In fact, Andromache seems to be telling the audience that she regrets her own acts; that her reputation as a wife led her to worsen her fate with the Greeks. How then can Euripides’ message be characterized within the terms of the play? Is he expressing a position in opposition to what the Athenian polis desires?

Euripides tenuously works the old Aristotelian adage of pity and fear by asking those Athenian wives and their husbands to look into their own futures. Euripides relies upon the perseverance of Andromache’s myth beyond *Trojan Women*. Greek audiences knew that Neoptolomus was more dedicated to Andromache than to his own

wife Hermione, and that after his death, Andromache married Helenus, becoming Queen of Epirus. Andromache's fate, though playing upon the minds of the audience in terms of an inauspicious end to Athens, does not fail to discipline wives by instructing them how to behave. To perform properly is to survive; to act against custom is certain death. Performing 'wife' in Ancient Greece, whether onstage or in life, perpetuates state sanctions on kinship established by Solon – and the place of Woman in the patriarchal ideal.

If Andromache performs wife and Cassandra performs bride through her marriage to death, then Hecuba performs mother. At first, it appears that Andromache fills this role. She is the one who enters on a chariot with a child to her breast. When Talthybius announces that Astyanax's murder is ordered, it is Andromache who gives the first speech. As her child clutches her, refusing to be passed over to the Greeks, she laments that there is no one to save him:

Oh child, do you cry? Do you know of your
misfortune?
Why do you grasp my hand and clasp my robe,
Just like a young bird falling under my wing?
Famous Hector will not rise up from the earth
Grasping his spear to carry you to safety,
Nor kin of your father, nor any Phrygian force. (749-
754)

Hector will not come back from the dead. None of the male kin can save Astyanax. And Andromache is forced to give him willingly. Protecting him, as Talthybius warns, will only result in denying the child burial rites. That Astyanax is thrown *riptein* from the battlements is a symbolic gesture of casting the last male out, as the *riptein* also takes on this meaning. It is not enough to simply kill Astyanax; he must

be removed like a purge on the women. With him, kinship lives; without him, it dies.⁴⁷

Once Andromache, Astyanax, and Talthybius exit, Hecuba performs a fuller lamentation. Beating her breast and striking her head (both actions condemned by Solon), she mourns the death of the son who was the last chance to continue Troy – the last hope of retaining the kinship system. Euripides’ leaves the return of the corpse to Hecuba until the end of the play.⁴⁸ Before that, she encounters Helen and Menelaus, about to embark upon their ship. Hecuba’s last duty as mother to her country is to see the woman who caused its utter ruin put to death. When Menelaus calls for Helen to be brought to him, Hecuba urges him to proceed back to Greece without seeing her. He refuses, and brings her out in the open. But when he silences Helen, Hecuba urges him to allow Helen to speak and Hecuba to argue back. Perhaps she wishes Helen’s argument to happen in her presence to ensure that Menelaus is not swayed. Despite Helen’s cunning – for surely as the adulteress, Helen performs the conniving whore – it is Hecuba to whom Menelaus listens. She appeals to him on behalf of her children and those that died from Greece to put Helen on a different ship from him for the journey home, lest her beauty convince him to love her again. Hecuba’s advice to Menelaus to murder Helen (even if it does not ultimately happen), takes the form of a mother who warns her son of his feelings and cautions him not to be dominated by the sexuality of a young woman.

⁴⁷ As Nicole Loraux puts it, Hecuba’s “laments create what seems to be an equivalence between city and child” (*Mothers* 40). But without this child, there is no more Trojan race as well.

⁴⁸ M. Dyson and K.H. Lee note the surprise the audience must have felt at the return of the body of Astyanax at this point; they were informed that he would be buried before Andromache’s ship sailed, so that she could attend this funeral. When the ship departs early, and Andromache with it, Hecuba becomes “the right substitute” because of Andromache’s covering of Polyxena following her death (22).

Hecuba performs her last act as mother when the child Astyanax is returned to her on Hector's shield. She laments Astyanax's loss as a loss of her own – the loss of a proper burial by her heirs:

Beloved mouth, from which came many proud words,
You are destroyed, and you spoke false to me, when you
sought shelter in my robes,
“Oh mother,” you promised, “I will cut
many locks of hair for you, and to your tomb
I will lead many maidens my age, to give you a warm
farewell.”
But now I am not to be given burial rites by you, but you
the younger one by me,
And old woman, homeless and childless, I am to pay the
last dues to your wretched corpse.(1181-1187)

Hecuba mourns what she will become – a slave, without family to protect her journey from this life into the next. She grieves to that the legacy she wished to have passed onto the child, stating that he died *patrôion ou lachôn* having not obtained his patrimony. For his burial, Hecuba drapes him in the robe he was supposed to wear for his wedding day (1219). Like the vases at the tombs of maidens who picture them as brides, Astyanax's final image is of the groom he will never be – the legacy he will never carry. Hecuba's concluding statement before Astyanax is carried off to burial signifies the recognition of funerals' purpose in the socius:

But I suppose it makes little difference to the dead,
If they happen upon rich funeral gifts,
But this is an empty subject for boasting for the living.
(1249-1251)

It is not death that concerns the Trojan women but the lost of kinship and the decimation of legacy – the decimation of their culture. Without Astyanax, women of childbearing age, like Andromache, still can have a future. She will produce children with Neoptolomus and be a more valued bride to him than his own wife. Even Cassandra looks forward to her future, bleak as it is, because she has the ability to cause Agamemnon's murder with her. Hecuba suffers a far greater loss; without men, Hecuba has no protection. She lives under the enemy's roof. Above all, she has lost her family, her class, and her state. She is destined to remain forever Iph...

In *Troades*, the young female characters were presented with the mandate: either become the ideal wife to your new Greek master and live a comfortable life, or perish as a slave – hardly a choice at all. A similar mandate was set before the Fifth Century B.C.E. Athenian woman concerning her marriage: either stay faithful to your husband and avoid accusations of adultery by staying inside, or risk murder for your lover and public humiliation for yourself. Under Solon's laws, husbands were required to divorce their adulterous wives. The women were then banned from participating in religious ceremonies, were forbidden to wear any jewelry in public, and it was unlikely that they would remarry. An accused woman had no opportunity to defend herself – even if the alleged offense never occurred (Pomeroy 86). What women lacked under the strict kinship laws of Greece was choice. Instead, they possessed obligations. These obligations were reinforced by plays such as *Troades*, which portrayed Woman as fated to a certain life and suggested behavior by providing model – in this case Andromache – she should follow in order to better her fate.

Capitalist Creation of Woman

These obligations stem from codified structures imposed on the women; the laws of Solon regulated women as commodities. They were only valuable if they performed in accordance with the prescribed behavior of their respective categories:

wife, whore, priestess. The Iph must be locked down. She must be a capitalist subject. And capitalism itself relies upon the creation of these subjects to maintain its status as an overbearing system of control. While the women of Greece may be subject to patriarchal capitalism, it is only through their creation of their subjectivity that capitalism can exist as a form.

In *Anti-Oedipus*, Deleuze and Guattari establish a theoretical “history” of the genesis of capitalism. Like the vortex of identity, their formulation of this genesis does not rely upon a specific time period. Instead, it is founded upon a series of steps, or moments, which they see as yielding a capitalist climate. These moments are based first on identity in terms of the whole. It is not only how the society is created but how the “person” fits into the society in order to create it. In other words, these moments are not only concerned with how the individual is formed within the capitalist state, but how the individual (or subject) forms the capitalist state through his/her own creation – an intrinsic relation between individual/subject and the state. A triad of syntheses compose the process of creation – the syntheses ensure a myth of continuous production of capitalism on every level.

Within the cycle, rules are established. What once supposedly was “natural selection” is now only disguised as natural selection through the production of the family. In other words, the individual as subscribed to a family is characterized by what Deleuze and Guattari call “the conditions of Oedipus” (*Anti-Oedipus* 70). These conditions are the conditions prescribed by Oedipal kinship, or by mythical warning. It is prohibited to marry one’s mother and/or destroy one’s father. In addition Deleuze and Guattari note a another precept: “I take a woman other than my sister in order to constitute the differentiated base of a new triangle whose inverted vertex will be my child – which is called surmounting Oedipus, but reproducing it as well, transmitting it rather than dying all alone, incestuous, homosexual, and a zombie” (*Anti-Oedipus* 71).

In other words, the political system perpetuates itself through marriage. In the first connective synthesis,⁴⁹ kinship originates as “a régime for the pairing of people [that] replaces the connection of partial objects” (*Anti-Oedipus* 71). It assists in the first connective synthesis status as “the production of production” (*Anti-Oedipus* 6-7). Throughout time, they mark kinship not only as a force that connects people, but also as one that generates division. As part of the first connective synthesis, kinship is embedded in Deleuze and Guattari’s vision of capitalism.

In this moment, an anti-production also results from the synthesis. Deleuze and Guattari term this alternative force the body without organs:

The body without organs is the nonproductive;
nonetheless, it is produced, at a certain place and a
certain time in the connective synthesis as the identity of
producing and the product: the schizophrenic table is a
body without organs. (*Anti-Oedipus* 8).

The first connective joins production and anti-production. When the organism is produced through its machines – again one which flows and one which interrupts the flow – a non-organism is also produced. This non-organism flows endlessly without interruption. It repels the desiring machines that attempt to attach to it. For kinship, this means the grand entrance of Oedipus. Oedipus influences kinship in the first connective synthesis and ultimately rules kinship in *the second disjunctive synthesis*. Through the disjunctive synthesis, the individual requires a purpose and that

⁴⁹ In the process of creation, the first moment is known as the *first connective synthesis*. Like the desiring machine of breast/baby’s mouth, the first connective synthesis connects one particle with another. But the *first* connective synthesis deals with particles smaller than the breast/mouth. These particles could easily be atoms or whatever matter the human being is perceived to be made of at the time. The matter itself is not important. What is significant is that something connects to form an individual.

purpose is related to something larger. This transformation is recorded,⁵⁰ yielding the second disjunctive synthesis as “the production of recording” (*Anti-Oedipus* 10). This domination occurs through the biunivocal separation (mommy, daddy, me) of the individual from his/her parents. Deleuze and Guattari posit that the family becomes the center of production:

Social production would need at its disposal, on the recording surface of the socius, an agent that is capable of acting on, of inscribing the recording surface of desire. Such an agent exists: the family. It belongs essentially to the recording of social production, as a system of reproduction of the producers. And doubtless, at the other pole, the recording of desiring-production on the body without organs is brought about through the genealogical network *that is not familial*: parents only intervene here as partial objects flows, signs, and agents of a process that outflanks them on all sides. (*Anti-Oedipus* 120)

As a unit, the family belongs to production because its purpose, in Oedipal terms, is to reproduce. Reproduction steers the individual away from the anoedipal desires of heterosexuality, homosexuality, and castration – desires deemed natural to every human being (*Anti-Oedipus* 74). Since these desires do not serve the purpose of the socius, the socius forces the individual away from them by enacting the family as

⁵⁰ The translator’s note on this term is as follows: “The French term *enregistrement* has a number of meanings, among them the process of making a recording to be played back by a mechanical device (e.g., a phonograph), the recording so made (e.g., a phonograph), the recording made (e.g. phonograph record or a magnetic tape), and the entering births, deaths, deeds, marriages, and so on in an official register” (4). Recording here means that the first connective synthesis is noticed, gathered, and/or transcribed by a higher power. Suddenly, it is something that is accounted for.

agent. Or, in the case of the wives of ancient Greece, the demands of reproduction steer them away from human contact in general.

Deterritorialization involves recording – some kind of separation or accounting for the territorialization by a higher power. In some cases deterritorialization motivates resistance against a standing power; in other cases, deterritorialization increases the dominance of the existing power. The women of Troy find themselves deterritorialized by the Greeks, who (in order to eventually reterritorialize the women into their patriarchal kinship system) first deterritorialize them by wiping out their initial “primitive” kinship structure. The women themselves are then recorded – evaluated by their former kinship status – (deterritorialized) and then reterritorialized by lot. But without their men, they lack a place in the patriarchal structure.

Here is the family in the first synthesis of connection. Lines reach out in all directions, relating to one another so that the individual has a seemingly rhizomatic relation to everyone else; his/her boundaries are not fully determined. Everyone is a mother, father, sister, brother, future brother-in-law, future mother-in-law, etc. In disjunction, the family transforms into an arborescent formulation of the mother, the father, and the child or “me”: “here is where mommy begins, there daddy, and there you are – stay in your place” (*Anti-Oedipus* 75). The individual is now part of a structure that instructs him/her. Connected with a kin group, the individual is territorialized – s/he has boundaries that limit the extent of her/his person. An individual among other individuals, s/he has a place as a part of a whole. What s/he does not have is a designation.

The *third conjunctive synthesis* satisfies this deficiency by providing the wandering subject with an identity. Once the individual is deterritorialized, s/he requires reterritorialization. The Trojan Women are each given a lot. They are reassigned as slaves, concubines, and perhaps even wives. In Oedipus, the

differentiation that occurs in the establishment of mother-father → me forces the individual to re-identify, or to reform his/her identity through attachment to objects. S/he thinks: I am who I am because I am like this historical figure, this pop star; this eventually leads to I am who I am because I wear this shirt, eat this sandwich, shop at this store. The synthesis that has yielded is the conjunctive synthesis of consumption-consummation. Identity in capitalism is finally fixed through consumption.

The Theatre of Consumption

In the case of theater, the state fixes performance, not only, as Augusto Boal suggests, by cloistering the performance within the defined space of an architectural structure (as opposed to having performance in an open space) and by dividing the people, by “separating actors from spectators: people who act and people who watch” (Boal 119), but also by connecting performance with capital on a large and regulated scale: through the institution of the *khoregia* in Athens. The function of the *khoregia* was to ensure the continuance of the *khoreia* – “the practice of dancing and singing as a social collective to the word and music of the poet” – within the polis (Wilson 1, 3). Citizens with great amounts of wealth stemming from the old oligarchic regimes were chosen to fund certain performance festivals – the City Dionysia being the most prominent of these. Twenty-eight *khoregia* produced the City Dionysia, and then recruited citizens (and metics) from all over the Athenian community to participate (22, 25).

Participation in at any level in the festival was considered to be an honor, and there was no greater honor among the elite than the *khoregia*. It provided the opportunity, not only to display wealth and power, but also to choose and alter the material involved in the cultural performance. While Gerald Else has championed the *khoregia* as being “the device of the new democracy spreading over the citizen body” because the wealthy were required to share their wealth with the public through this

dramatic event (Else 25), Peter Wilson has pointed to a more insidious side of the institution:

Else sees an ideological break across a functional continuity between the pre- and post- democratic organisation of drama, where I would suggest there is also a degree of ideological continuity, or, at least, certainly a very problematic inheritance. While I am far from suggesting that the *khoregia* should be seen as a tool for the cultural domination of a *de facto* political elite, it is difficult to imagine how on Else's view such an institution could be so readily 'democratised,' when it had been so much a part, as all Greek *khoroï* were, of the socializing processes of the pre-democratic community. The issue becomes even more sharply focussed when one considers the *nature* of the representation these men were funding. (110)

Like Joseph Roach's account of the New Orleans' crews' control of Mardi Gras through grand pageantry backed by old wealth capital, the *khoregia*'s sponsorship of the City Dionysia became a platform for re-affirming elitist ideology through pageantry. Plays produced at the festival, along with the other sponsored events, were used to reinforce certain cultural ideals – ideals that reified the position of the wealthy elite. As Wilson suggests, the theatre was the perfect space to maintain the status of the elite in the public gaze (112).

In tandem with creating a capitalist theatre that focused on promoting the ideals of the elite, the festival established an admission price. Reasons for the introduction of admission remain unknown. In *The Context of Ancient Drama*, Csapo

and Slater cite sources that suggest that the payment arose from the need to control the amount of people admitted (so as to prevent fights over seats); yet they point out that this could have easily been controlled with the distribution of free tickets (287-288). But admission certainly wasn't free; nor was it cheap. The price was two obols, about a third of the daily wage for a skilled worker in Athens. There was a fund to help poorer citizens pay admission, but it is possible that this was not instituted until the Fourth Century B.C.E. (Rehm, *Greek* 29-30). With limited seating and a high price of admission, theatre was a privilege whose attendance was *desirable*. Confining the audience to an enclosed space also allowed for certain perpetuations of the state's ideals.

Benjamin in *The Origin of German Tragic Drama* also sees a link between tragedy in the Greek theatre and the preservation of the ideology of the state. Following Nietzsche, Benjamin sees Greek tragedy as stemming from legend.⁵¹ Beyond a simple retelling of legend, tragedy, Benjamin supposes, is legend tailored specifically to impart "the primordial history of the nation" to its subject/spectators (106). A chief condition in the connection between tragedy and the continuation of the history of the nation through theatre is the theme of sacrifice ingrained in tragedies. Benjamin writes:

Tragic poetry is based on the idea of sacrifice. But in respect of its victim, the hero, the tragic sacrifice differs from any other kind, being at once a first and a final sacrifice. A final sacrifice in the sense of the stoning sacrifice to gods who are upholding the ancient right: a first sacrifice in the sense of the representative action, in

⁵¹ He quotes Ulrich von Wilamowitz-Moellendorf to exemplify this presumption: "Tragedy has its essential roots in legend, from here it derives its special strengths and weaknesses, and herein lies the difference between Attic tragedy and every other kind of dramatic poetry" (qtd. in Benjamin 106).

which new aspects in the life of the nation become manifest. These are different from the old, fatal obligations in that they do not refer back to a command from above, but to the life of the hero himself; and they destroy him because they do not measure up to the demands of the individual will, but benefit only the life of the, as yet unborn, national community. The tragic death has dual significance: it invalidates the ancient rights of the Olympians, and it offers up the hero to the unknown god as the first fruits of a new harvest of humanity. (107)⁵²

In the eyes of Benjamin, playwrights, who in the modern era are frequently viewed as subversive forces writing in resistance to conservative forces, were frequently viewed as champions of Athenian political consciousness. Euripides was the first rumored to be thought of as subversive by the demos. Yet Benjamin's theory holds up.

Euripides' plays were known to be vaguely unpopular during his lifetime; he won only four victories in his lifetime plus one after his death (Rehm, *Greek* 24).⁵³

Posthumously Euripides' plays were successful, which is why so many of his texts survive; a conjunctive synthesis grants a disjunctive synthesis a new life – only after it

⁵² Benjamin's work may have been a pre-cursor to Rene Girard's ideas on sacrifice and tragedy where he sees the tragic figure being sacrificed as a "surrogate victim" who stands for the whole community. The sacrifice of the victim protects "all the members of the community from their respective violence" by making the act of violence into a social event, or an event permitted by the community (101-102). In tragedy, the hero plays the part of the surrogate victim.

⁵³ Euripides' unpopularity is also a much-discussed topic in Aristophanes' plays. How ironic that Aristophanes himself is often viewed as a subversive author. While Aristophanes does appear to have resisted some of Athenian state politics through some of his plays: in particular, *Clouds* and the lost *Babylonians*. Other plays by Aristophanes, such as *Lysistrata*, are considered resistant because of their modern connotation. *Lysistrata*, which was produced in 411 B.C. – a time when the Athenians were suffering egregiously in the Peloponnesian War – was far more a dream of the possible continuance of Athenian civilization (in other words an exit strategy from a Spartan coup) than a political piece opposing Athens at war (Henderson, *Lysistrata* 36).

has lost the ability to talk back. Ideologies within the plays were kept in line by the *agon* or contest (Benjamin 107). Playwrights who competed in the contest and won could chalk up their achievements to the path of the least resistance.⁵⁴

Beyond Benjamin, Max Horkheimer and Theodor W. Adorno also locate the genesis of capitalism in ancient Greece in *Dialectic of Enlightenment*. They centralize their process on the basis of the concept of Enlightenment – a concept which they see as humanity’s ability to “dispel myths” in favor of knowledge (1). Human beings eventually utilize this knowledge by creating inventions focused on the betterment of their condition; hence, in a move perpetuating the patriarchal myth, they posit that man becomes the master of nature. Horkheimer and Adorno’s dubious concept of Enlightenment can be viewed as a three-part process dependent on the development of civilization of Ancient Greece that has a sequence not unlike Deleuze and Guattari’s syntheses. In the first mode, the Olympian deities are the actual makers of the elements. These deities, who eventually fall to the reason of greater science, were also originally instituted by scientific thought. Human beings, who had begun to question their surroundings, had also started to create answers for those questions. When individuals heard thunder, they questioned its origin, and explained its existence through Zeus. As part Enlightenment’s grounding in the classics, myths or reasoning that the population had developed were recorded, and the gods are soon transformed into representative forces. Individuals no longer believe that Zeus was actually throwing lightening bolts down from the sky. As Horkheimer and Adorno explain it,

⁵⁴ In fact, Oddone Longo has suggested that “the concepts of artistic autonomy, of creative spontaneity, of the author’s personality, so dear to bourgeois esthetics, must be radically reframed, when speaking of Greek theater, by considerations of the complex institutional and social conditions within which the processes of literary production in fact took place. These conditions predetermine the possible ‘creative’ area of the individual poet, and they offer an preliminary framework to the coordinates within which admissible poetic trajectories will be plotted” (15).

The gods detach themselves from substances to become their quintessence. From now on, being is split between *logos* – which, with the advance of philosophy, contracts to a monad, a mere reference point – and the mass of things and creatures in the external world. The single distinction between man's own existence and reality swallows up all others. (5)

Horkheimer and Adorno's second step is akin to several of Deleuze and Guattari's second disjunctive syntheses of recording happenings at once. In *Dialectic*, the gods detach from substances (or rather the substances are free of their masters?). The individual is suddenly split between *logos*, meaning both linguistic control/speech and law in Greek and the natural world. Horkheimer and Adorno then bring a final step to light: having distinguished himself from the natural world, man subjects the world to his dominance (5). He uses knowledge, ultimately transformed into technology, to dominate the world. The steps follow as the line of religion becomes myth, and through conjunctive forces, myth is not replaced by Enlightenment, but rather transforms into it. "Enlightenment" itself becomes the myth that serves the ideology of the capitalist state as we supposedly move from the primitive estate, to the barbarian state, to the "highest" form – pure capitalism.

If "[m]ythology itself set in motion the endless process of enlightenment," (7) then how appropriate that Oedipus becomes the mythical structure underlying capitalism. Horkheimer and Adorno trace the beginning of capitalism back to the tales of Homer. They situate the end of nomadism, as depicted in the *Odyssey*, in favor of the rule of lords over indigenous people as the moment where the people became tied to the land, and the "social order [was] established on the basis of fixed property." Odysseus can look out from his palace and note that the burning fires mean that his

workers are taking care of his property for him.⁵⁵ Power and labor, as they note, “diverge” (9). Class, the quintessential system of desire, is discovered. But Horkheimer and Adorno’s focus on the end of nomadism since the moment of divergence also indicates a divergence in performance. When performance, as I quoted Boal pointing out earlier, separated from the actors from the spectators, it too created a space where power and labor diverge. Although oddly, the relationship is somewhat reciprocal. The members of the state and the judges, seated at the front of the audience have power over what is presented onstage; after all, they determine who wins the contest. But the people onstage and the performance itself, which spread the ideology of the state, have power over the rest of the spectators who are present at the performance to consume the perpetuating state consciousness. Within the theatre’s audience, class is divided between those who control the performance, and those who let the performance control them.

Deleuze and Guattari also point to Ancient Greece as a period in which class flourished. Citing a lecture by Michel Foucault entitled *La Volonté de Savoir*, Deleuze and Guattari propose that the state’s supposed intent to share the benefits of the wealth through taxation actually preserves the production of desire.⁵⁶

Michel Foucault shows how, in certain Greek tyrannies,
the tax on aristocrats and the distribution of money to
the poor are a means of bringing the money back to the
rich and a means of remarkably widening the régime of

⁵⁵ Unlike Horkheimer and Adorno’s picture of Odysseus looking down on his land in comfort, seeing the home fires of his servants as signs that his property is well-cared for, in *Trojan Women* Hecuba sees her land smoldering – the last fires of an already destroyed city. Faced with the loss of her kingdom, she speaks of how the pride of Troy’s ancestors ended in nothing (108-109). The past is read against the future; the ancestors long established what was Troy. Now all their work ensuring a future for their descendants has been ruined.

⁵⁶ This appears to be an earlier version of what ultimately appeared in *The History of Sexuality: Volume One*. What Deleuze and Guattari cite does not appear in *The History of Sexuality*.

debts, making it even stronger, by anticipating and repressing an reterritorialization that might be produced by the economic givens of the agrarian problem. (As if the Greeks had discovered in their own way what the Americans rediscovered after the New Deal: that heavy taxes are good for business.) In a word, money – the circulation of money – *is the means for rendering the debt infinite.*” (197)

Debt is proliferated when societies begin to charge fees for what was once free. Reading Peter Wilson’s account of the *khoregia*, through Deleuze and Guattari, I surmise that the wealthy elite distributed money to a cultural event to maintain their status as “noble” in society. Their wealth is justified through the event because the event is for the *socius*. At the same time, the institution of high admission prices at the City Dionysia could be considered the debt incurred by the larger body of the democracy. In its inception, the intent of the admission price was to allow people to worship and celebrate a god, but this altered the nature of the *socius*. No longer were people free to worship on an unregulated scale. Religion was tied to finance, and the privilege of attending, not only performances created by the community, but also those that are supposed to be open to the community, suddenly had a different purpose. The plays were tied to capital, not worship. And, the content of dithyrambs was replaced with theatrical mythology that imposed on spectators a history of the state. How can a citizen not attend? If s/he does not attend what s/he once attended because it is no longer free, does that mean s/he is not honoring the god? Or if the intent of the festival has been altered so that the honoring of the god is no longer the focus, is s/he still, by not attending, an outcast in his community? With attendance as a privilege,

the plays become vehicles for passing on, as Benjamin terms it, the Athenian political consciousness.

I have so far recapped Deleuze and Guattari's explanation of the formation of the individual in terms of the three syntheses in relation to *Trojan Women* and polis-sponsored theatre as well as provided the connection these syntheses have to kinship through Oedipus. What remains is the formation of the capitalist state. The capitalist state too is formed by cycling through the syntheses, but these are not the only designations that Deleuze and Guattari make. Pseudo-historically, Deleuze and Guattari mark out three distinctive social machines leading to capitalism: the primitive or savage, the despotic/barbarian, and the capitalist. The "primitive" – a problematic term in itself – can be seen as corresponding to the first connective syntheses. Although these two correspond, all three syntheses of the cycle form the savage social machine.⁵⁷ In the savage form of social production, the individual is "coded" or created by a series of acts in relation to Earth, where Earth is "the primitive savage unity of desire and production" (140). "Primitive" social production is significant because its emphasis on alliance and filiation projects these relations into the politics and economy of the capitalist state in such a way that the very structure of the state, beyond its connection with the actual family, depends upon alliance and filiation. Women, who are marked as mothers, daughters, brides, whores, and slaves under the primitive kinship system are unmarked and then re-marked as commodities by capitalism, ready for trafficking according to the categories developed by the primitive kinship structure.

⁵⁷ When I say correspond, I mean that the traits of the two are similar in terms of how the process occurs, or what happens in each stage.

When social production moves toward the capitalist state, it encounters a second mode: that of the barbarian/despot. This is the first time governance enters into the equation – governance that is led directly and wholly by the despot:

The founding of the despotic machine or the barbarian socius can be summarized in the following way: a new alliance and direct filiation. The despot challenges the lateral alliances and the extended filiations of the old community. He imposes a new alliance system and places himself in direct filiation with the deity: the people must follow. (*Anti-Oedipus* 192)

Deleuze and Guattari admit that this form of government is often seen in opposition to the primitive socius, but they insist that (just as the first connective synthesis leads to the second disjunctive synthesis) the primitive socius lead to the barbarian socius. Euripides' *Troades* carries out this process. All it takes is an individual leading people to a new place (from Troy to Greece) – even deterritorializing them – and forming an ideology that allows that individual to rule (*Anti-Oedipus* 194). On a large scale, women are moved from Troy to Greece. On a smaller scale an Athenian bride is moved from her father's *oikos* to the *oikos* of her new husband. The despot draws the people away from earth, allowing them to separate themselves from earth and evaluate it. This depends upon the despot's ability to alter filiation such that it stems from him and to shift belief to a new alliance that exists directly in relation to filiation. In patriarchy, the despot is man – any man who traffics women.

What remains is the third conjunctive synthesis and the final step that takes the state into capitalism. A distinction made between the capitalist state and the despotic state clarifies why so many states throughout civilization have risen to empiric power without actually becoming capitalist. The answer is, in short, financial. When the

state maintains control of commerce, it continues to render debt a repayable option (even if repayment is made corporeally). It is not until the capitalist state is formed that debt becomes infinite, and that lending surpasses the debtor's ability for repayment (*Anti-Oedipus* 198-199).

In order for this economic change to occur, the state must first take on the despot, and replace him with a governing force (democracy, oligarchy, monarchy, etc.). All flows stemming from the force are decoded (stripped representationally of what they were) and recoded (given new meaning in the terms of the new state). For capitalism, recoding means projecting flows further into areas of representation (virtuality). There is plenty of time for multiple layers of recoding because unlike despotism, which requires the sudden surge of an individual, capitalism can seep in by slowly continuing to decode and recode flows: by controlling representation of commodities (*Anti-Oedipus* 224). We have seen how theatre, a capitalist form, replaced rhizomatic performance forms in Athens. Theatre became a filiative form, producing the ideology of the state, which, in thanks, produced more theatre.

With capital owning the lines of kinship through its dominance of alliance and filiation, economic production also suddenly finds itself independent of human reproduction. In control of alliance and filiation, capitalism has privatized the family, or placed it outside the field of economic reproduction.⁵⁸ As alliance and filiation become economic, money takes over the lines instead of actual relations. This pushes the foundation of familial capitalism, the mother-father-me triangle of desire, to reconstruct the formation of relationships. Astyanax occupies two of these positions – the child or me and the potential father – the only potential father. His importance to

⁵⁸ Deleuze and Guattari reference Aristotle to explain: “[I]n the language of Aristotle, the family is now simply the form of human matter of material that finds itself subordinated to the autonomous social form of economic reproduction, and that comes to take the place assigned it by the latter” (*Anti-Oedipus* 263).

the society arises not from who he is, but what he represents in terms of the overall structure. When the women mourn him, they mourn the loss of the kinship system, which takes precedence over the loss of the child.

Oedipus can thus take place fully in capitalism in a way that he could not before. Under Oedipus, all family relations are representative; they are not reproductive: father comes to represent the despot, mother the earth, and me the capitalist. Consumption replaces reproduction as the dominating familial force. The subject desires family – as family is no longer a given through territoriality or the lines leading to the despot. He finds it in the imaginary triangle of daddy, mommy, me – the Oedipal triangle in which the subject finds himself consistently caught. The subject is enslaved to consuming through Oedipus; Oedipus has become the universal desire. And mediated through this desire is history. As the universal myth, Oedipus transforms into universal history; the universal history is a myth, an impossibility mediated only by the desire for alliance and filiation (*Anti-Oedipus* 271).

Representation easily takes over by decoding and recoding the family. Because kinship was the basis of what existed before, kinship becomes a representative force. But why, I may ask along with Deleuze and Guattari, does this representation take the form of theater? The answer appears to lie in identification. Here is the picture:

We are all Archie Bunker at the theater, shouting out before Oedipus: there's my kind of guy, there's my kind of guy. Everything, the myth of the earth, the tragedy of the despot, is taken up again as shadows projected on a stage. The great territorialities have fallen into ruin, but the structure proceeds with all the

subjective and private reterritorializations. (*Anti-Oedipus* 322)

Identification with the hero, something that Benjamin saw as a force encouraging audience members to leave behind the older social structure of Olympian deity worship (primitive) in favor of the (capitalist) state, transforms into a personal tragic history. History has become the myth of the subject. By identifying with mythical figures diachronically, the subject(s) has/have created history. Sometimes the mythical figures are figures that have been documented to exist. Other times they are only presumed to have existed, and still other times they are completely “fictional.” Through appropriation, the subject(s) make(s) historical figures mythical, or raises them to a mythical status.

Caught in the whirl of theatrical representation, of creating identity through identification, it seems that capitalism promotes itself as an endless force. If that is so, then it also appears impossible to resist. But Deleuze and Guattari do offer a revolutionary path. It is not possible simply to withdraw from this market. To withdraw would present another despotic social body, and following that a reconstruction of capitalism. Instead, Deleuze and Guattari suggest that the exterior limit to capitalism is schizophrenia. And schizophrenia can be reached/accomplished by “accelerat[ing] the process,” pushing the machine to deterritorialize and reterritorialize (or decode and recode) until it reaches the point of absolute deterritorialization (absolute decoding) (*Anti-Oedipus* 239-240; 250).

For Oedipus, absolute deterritorialization can only be reached through schizophrenia in the theatre. The theatre of cruelty, an Artaudian concept, epitomizes the type of theatre required to unleash the destruction of capitalism:

The movement of the theatre of cruelty; for it is the only theater of production, there where the flows cross the

threshold of deterritorialization and produce the new
land – not at all a hope, but a simple ‘finding,’ a
‘finished design,’ where the person who escapes causes
other escapes, and marks out the land while
deterritorializing himself. An active point of escape
where the revolutionary machine, the artistic machine,
the scientific machine, and the (schizo) analytic machine
become parts and pieces of one another. (*Anti-Oedipus*
322)

As a schizophrenic art form, the theatre of cruelty jumbles all the codes, even
accepting the codes of Oedipus and remixing them – decoding them to the point where
they are unable to be recoded again.

The difficulty with the theatre of cruelty is that it must arise within the theatre
of Oedipus. Its existence could be seen as a fourth synthesis, but of what? The
problem with cruelty is that, if it is presumed to exist currently, how is it altering
capitalism? On what scale can the revolution be expected to perform? Is persistent
decoding limited to an artistic realm?

It is schizophrenia that the female must look to for resistance. And it is not
absent from Greek drama. Two factors make Antigone’s schizophrenia not threatening
– the first is that housing of the play in the capitalist Athenian theatre – a locus that
transforms her sacrifice into a celebration of the state she resists. The second is its
status over time as a form that can be repeated without social consequence – a play
that allows her act, through habituation, to be usurped by the state’s patriarchal,
capitalist machine. So the question remains: how can feminist resistance be created?
What kind of act/s help schizophrenia remain beyond the moment of sacrifice? Or is
sacrifice necessary to create resistance in theatre? In the next chapter, I examine the

relationship between kinship and contemporary classical form, and search for possibilities of resistance – of moments where the kin structure might be loosened from the patriarchal system through theatre.

Iph Antigone Were a Trojan Woman...

Antigone holds her liminality over the state. She is in between sister, aunt, niece; between man and woman; between life and death. This ability to be in between finds a resistant force in culture – one that is repressed by the biunivocal operation of society: here I am, there you are, stay in your place. Unlike the women of Troy, Antigone refuses to stay in her place. If the genesis of patriarchal capitalism stems from Classical Athens, as this chapter contends, then Antigone is its schizophrenic other. Antigone *accelerates the process* by choosing and acting. As soon as Kreon is in power, she acts. Then, he loses his son, his wife, and his ability to rule – to make choices in the faith of the people. An overcoded individual, Antigone is the anti-Oedipus. This is how Butler renders her act:

When she buries her brother, it is not simply that she acts from kinship, as if kinship furnishes a principle for action, but that her action is the action of kinship, the performative repetition that reinstates kinship as public scandal. (*Antigone* 68)

Antigone has deterritorialized kinship and reterritorialized it through her act. But her act, which calls attention to kinship as “public” scandal is a deterritorialization and a reterritorialization in itself, creating the process needed to end production. Her name, which means “anti-generation,” is a prediction of her force within the kinship system. Choosing, Antigone’s destiny, means an early death for her, and for her future husband. Her choice, to bury the brother over having the child or the husband because

“I could never have another brother” is a lateral move – a genesis of kinship in an opposite and non-productive socius.

The difficulty is with Antigone’s machine, which produces fluidly in her environment because she is herself just a representation – a character. Moreover her story dies with her at the end. She does not live to see the patriarchal society destroyed; nor, does her tale seem to end in patriarchal reproduction on a permanent scale. In the end, what does Antigone affect? And can performance, or rather performance within performance, or even theatre, actually disrupt the capitalist machine?

If Oedipus is a system of representation, then representation must be deployed to unravel it. The next chapter follows on Antigone’s small success to examine what theatre does on a larger scale. Examining contemporary American productions of *Antigone*, I ask what theatre can do to overcode the production of desire through resistance.

CHAPTER THREE

RESISTANCE

A man in a suit lights a lightbulb. Sitting in a black booth framed by a square, he speaks, recounting news of the deaths of two brothers: Eteocles and Polyneikes. Separately onstage, two women, Antigone and Ismene, huddle in front of a TV screen. They react to the broadcast put out by the men in the booth. Both wear black. Perhaps they have just been to the funeral of the brother who was buried. Perhaps, as part of the royal family, they are asked to don official clothes all the time. The broadcast ends. The man turns off the light bulb. Then one of the sisters, seemingly disturbed by the news broadcast, changes from her morbid clothing into a long-sleeved shirt and pants. She employs her sister Ismene, still in a black dress and pearls, to help her bury their brother – the one renounced by the city. Ismene refuses.

Replete with imagery of the conflict between public and private in families who are part of the head of state, Title:Point's⁵⁹ performance of Judith Malina's adaptation of Brecht's *Antigone* attempted to bring to the surface the connection between the media circus and war in contemporary times. The production took place in the small theatre in the basement of The Drama Bookshop. Director Theresa Buchheister expressed in an e-mail to me that she had intended to produce the play on a larger scale after this initial production, but, unfortunately, Buchheister found that the play did not "ignite enough passion" for either herself or the co-founder of the company, Samara Naeymi (Antigone). After the workshop production, the two found neither the space nor the funding needed to pursue the production on a larger scale. Buchheister would have considered mounting the production again with a smaller cast,

⁵⁹ Title:Point was founded in 2006. Originally, Samara Naeymi and Theresa Buchheister intended for the company to produce both classic and new work, but it seems more that their work is heading in the direction of new work with classical foundations. For instance, *JourneyPath(?): An Experiment in Rightness* (2007) is based loosely on the tale of Cain and Able, and *Mythic Figurations: A Power Triptych* (2008) deconstructs warrior myth in a post-modern setting.

but a production with a smaller cast would have led to a concern that she might “bruise some egos” at a time when the theatre company was growing. So the company turned back to what had been successful for them in the past: creating new work, producing readings of new plays, all on the cutting edge of experimental theatre.

Oddly enough, it was this very same play, *Antigone*, which managed to pull the Living Theatre out of debt in the 1960’s. The group had enormous financial difficulties (especially with maintaining and paying a group of over twenty actors) until they performed *Antigone*. The play was both “resistant” in the company’s eyes and productive for supporting the company. Somehow Malina’s *Antigone* slips away from the larger *Antigone* narrative and manages to inspire some idea of ‘resistance’ according to spectators and scholars. This chapter will hone in on the idea of resistance and its link to theater to determine how resistance operates and what exactly resistant theater resists. My primary focus will be to prove the indefinability of resistance in relation to capitalism as well as how resistance works on a schizophrenic level in theatre. Through cultural studies theorists, I posit a direct link between resistance and theatrical form.

The problem with resistance is its tendency to become co-opted by time. As soon as Antigone reaches out laterally, choosing her brother as brother (as opposed to uncle or nephew), she dies. And while her death sits painfully with the audience as a tragic thing, the pain is numbed with catharsis and repetition. Antigone chooses her brother. Antigone resists. Antigone is locked up. Antigone sacrifices herself. Again and again the figure of resistance is lost to the double-edged sword of kinship and sacrifice. Lateral moves that subvert the hierarchical structure, even momentarily, all seem to call for some kind of sacrifice. And it is this sacrifice that becomes co-opted by a structure that creates a genealogy of the same – the narrative structure frames the drama by producing a story that couches characters in repetitive acts. The narrative,

which helps dissimulate history through a rigid structure, passes down the play through time by repeating the story. Characters are subsumed by capitalist culture. Their lateral acts help tell a vertical story; Antigone resists and is labeled – marked – as a resistant figure with a culture that suppresses her resistance through acceptance of the tale.

Despite these issues with theatrical form, many types of theatre purport to be resistant. Feminist theorists have championed Brechtian theatre in particular for its ability to present a model. In Unmaking Mimesis, Elin Diamond reads realist theatre as producing a mimesis of women as hysterical; because of the proposed singularity in realism, she asserts “theatrical realism, rooted in part in domestic melodrama, retains the oedipal family focus even as it tries to undermine the scenarios that Victorian culture had mythified” (4).⁶⁰ She sees Brechtian theatre and particularly the *gestus* as a method for exposing gender construction:

A gestic feminist criticism would ‘alienate’ or foreground those moments in a playtext when social attitudes about gender and sexuality conceal or disrupt patriarchal ideology. It would refuse to naturalize or valorize female dramatists, but would focus on historical material constraints in the production of images. It would attempt to engage dialectically with, rather than master, the playtext. And in generating meanings it

⁶⁰ I find that Diamond’s critique of realism too condemning. It is, after all, not the genre of realism, but the theatrical form that troubles resistance. Diamond’s theory relies upon poststructural critique of realism. Yet Tim Murray explains in Mimesis, Masochism, and Mime that the point of poststructural critique “is not to condemn realism but rather to deconstruct the European legacy of mimesis that brings realism into epistemological alignment with repressive mental and social practices, such as sexism, homophobia, and national absolutism, to which realism itself is by no means committed” (7). While realism may inherently mask tradition through form, it is *possible* for realist writers to use realism to critique hegemony through citation and subversion.

would recover (specifically gestic) moments in which the historical actor, the character, the spectator, *and* the author enter and disrupt the scopic regime of realist representation. (54)

The Living Theatre's *Antigone* strove to produce the piece in a Brechtian format. Malina directed the production with *Verfremdunseffekt* in mind. At this time *Verfremdungseffekt* was a fresh concept that, when combined with Grotowski's performance techniques, allowed The Living Theatre to produce *Antigone* in an innovative form. In contrast with earlier productions by the group, *Antigone* focused on using the actors' bodies only (and those of the audience); there were no set elements and no props. At a time when the theatre was destitute, they found that using the poorest of poor theatre techniques translated into their most lucrative production.⁶¹ Highlighting the relationship between the actors' bodies and the bodies of the audience, the Living Theatre's *Antigone* sought a physical response – action – from their audience members. Most theatre scholars at the time (with a few exceptions) valorized this work as revolutionary.

In the period when The Living Theatre performed *Antigone*, the target of resistance was clear. Produced during the Vietnam War, the play exposed the horrors of war as well as the bias that results from government involvement in war. Choosing one brother over another seems arbitrary; and it is an arbitrary choice reinforced by rhetoric. Malina's themes play upon the choice of one Vietnam over the others and

⁶¹ Utilizing the simple relationship between the actor and audience member enhanced the mobility of the project and departed from the Living Theatre's previous work; *Frankenstein* was performed with a large constructivist set. Malina explains that when the group first worked on the play, they entered a space together and placed limitations on themselves: the first was that there would be no props, set, or light; the second was that they should perform the piece in such a way that an audience who did not speak the same language could understand it. Based on this, and on the script, they improvised how to perform the play (Malina, *Containment* 39). In part, the use of poor theatre allowed the Living Theatre to remove themselves from New York – a locale that can be both spatially and financially limiting.

work to subvert the (male) dominating (hegemonic) government, personified by Julian Beck as Kreon, through the actions of the (feminine) figure of revolution, Malina as Antigone. Beck and Malina propose that the dynamic established by *Antigone* should be one of revolution. Beck asserts that “our theatre will have failed if there is no revolution, and so will Brecht’s. And it must be a total revolution. Even the body of man should change, in its proportions and in its uses” (*Containment* 129). As of yet, no visible wide-scale revolution has occurred. And the U.S. still operates in a cycle of war, death, and taxes.

While Malina and Julian Beck insist their production overturns the vertical hierarchy in society, cultural theorists recognize that groups promoting resistance to the patriarchal state are not only sanctioned by but also facilitated by capitalist culture. In this framework, of which the media is a vehicle for rewriting resistance, Dick Hebdige channels Stuart Hall to claim that the media *returns* resistant groups by situating them “within the dominant framework of meanings” (Hebdige 94).

What then of publications like TDR who assert that The Living Theatre’s *Antigone* exemplifies resistant theatre? Is this theatre really resistant? Perhaps TDR is simply returning the Living Theatre’s supposedly resistant production by putting it within a framework of a higher ideology – academia. The test would then be the criteria for resistance that *Venus* exposed; whether the play generates controversy among all groups and whether this controversy contributes to or negates capitalism’s return. *Venus* stimulated a variety of criticism – positive and negative. TDR’s reach to Malina’s *Antigone* could be a lateral one. But when does the lateral reach serve the interests of the vertical ideology?

And when, if ever, does it not? In the interests of responding to these questions, I look to Malina’s *Antigone*, in part because of the theatre community’s general laudation for the piece. And I also look to a production about the female body

that disrupts critical agreement. Seeking the possibility of overturning the vertical in favor of the lateral in performance, this chapter explores the connections between kinship, sacrifice, resistance and the female body. I argue that the female body's ability to resist consumption in theatre depends on the nature of the form. I question whether placing the body in narrative consistently submits it to Diamond's worse fear: the mimesis of proposed singularity. And I seek resistance's own vortex – fleeting or otherwise – in case with repetition it eventually can thrive instead of finding itself overpowered by its own sacrificial tendencies.

Culture and Resistance

Capitalism is dependent upon a vertical structure – in Deleuze and Guattari's terms, the structure of Oedipus: a representation of a kinship network – indeed, a theatrical representation of a kinship network structured in terms of the ternary relationship between the father, mother, and me, the child. It is the vertical structure of representation that galvanizes desire for represented entities such as categorized kin relations and capital. The system is thus difficult to resist because, as Deleuze and Guattari point out, capitalism “is the limit of all societies” (*Anti-Oedipus* 246); it does exactly what Hall and Hebdige suggest: it *returns* everything in society, whether in Deleuze and Guattari's example of decoding laws coded by society, or whether on a larger scale it is representation/media decoded (and thus recoded) for dissemination to the general public.

Man and woman are both marked by this machinic transformation of their being into a capitalist body. Such markings, intent on providing them with status in a vertical scale, render them incapable of alliance – or at least, incapable of alliances that overturn hierarchical relations (*Anti-Oedipus* 190). Desire always somehow displaces the object being desired (capital) so the subject must reach vertically to obtain it. Oedipus is an impossibility; his relationship with Jocasta is a vertical one. A

return to the mother is impermissible. Oedipus suffers a lack that Deleuze and Guattari recast in a capitalist framework as debt – insatiable lack that cannot be fulfilled. Desire is at once made financial and sexual because of the capitalist bonds of kinship. Hence desire results in debt and debt, capitalism. The problem in this sense is form. If theatrical form proliferates mirroring debt's proliferation (in a mode that masks its form), then what results is form constantly perpetuating itself through creation of more forms. And forms masking forms under the rubric of capitalism – i.e. form that attempts to mask what it is – operates within and not against capitalism. If form constantly perpetuates itself through creation of more forms, how is it possible to create a kind of form that actually does formulate resistance?

Deleuze and Guattari place the possibility of resistance to form in schizophrenia – a “form” that, like resistance within form (e.g. plays), is fleeting. They write:

Our society produces schizos the same way it produces
Prell shampoo or Ford cars, the only difference being
that schizos are not salable. How then does one explain
the fact that capitalist production is constantly arresting
the schizophrenic process and transforming the subject
of a the process into a confined clinical entity, as though
it saw in the process the image of its own death coming
from within? (*Anti-Oedipus* 245).

Schizos are not salable because they cannot be usurped by capitalism – they cannot be marked through capitalist relations. Within the culture of capitalism, a space for subculture is produced. And here forms of resistance are found. Their task, whether in politics or play is to remain schizophrenic – to remain “in-between” living both

within capitalism and providing a critique at the same time – a critique that *in itself resists co-optation*.

Cultural studies theorists offer a similar, though alternative view of resistance. Hebdige is primarily concerned with British post-war youth subculture; his investigations of punk lead to his theories on subculture. Punk mutated from reggae resistance into its own resistant rock form. Hebdige describes the tensions between these two genres, reggae and rock as a “frozen dialectic between black and white cultures” (69-70). According to Hebdige, the punk aesthetic could be considered a “white ‘translation’ of black ‘ethnicity’” (64). He identifies punk as a form following on the West Indian post-colonial resistance to British culture. In other words, punk itself appropriated the anti-Britishness of West Indian Reggae and translated it into “Sex Pistols ‘Anarchy in the U.K.,’ and ‘God Save the Queen’ and Jordan’s rendition of ‘Rule Britannia’ in Derek Jarman’s film *Jubilee*” (64).

No matter how schizophrenic the punk youth subculture may purport to be in the beginning, with its mesh of the blackness of post-colonial West-Indian reggae and the whiteness of pseudo-colonial British rock, it ultimately finds itself assimilated through a return to Oedipus. This is not the only dialectic found in subculture. The youth working class culture both resists the adult working class and shares ideological connections with the adult working class culture (86). But eventually the youth-working class subculture becomes the working class culture. Before this, their “resistant” subculture is returned by converting the subcultural signs into commodities (then purchased by members of the dominant culture) and redefining “deviant behavior by dominant groups” (94). Hebdige explains that the latter case involves either trivializing the actions and members of the subculture or *domesticating* the members of the subculture. Domestication entails resituating the punk youth *in terms of the family*.

For instance, the 15 October 1977 issue of *Woman's Own* carried an article entitled 'Punks and Mothers' which stressed the classless, fancy dress aspects of punk. Photographs depicting punks with smiling mothers, reclining next to the family pool, playing with the family dog, were placed above a text which dwelt on the ordinariness of individual punks: 'It's not as rocky horror as it appears' ... 'punk can be a family affair' ... 'punks as it happens are non-political' and, most insidiously, albeit accurately, 'Johnny Rotten is as big a household name as Hughie Green.' (98).

Presenting punk as innocent, the media not only subjugates punk to the capitalist kinship ideal, but also make it desirable, thus leading back to the commodification aspect of conversion. Mom may read *Woman's Own* and desire the smile the punk child brings to the pictured mother's face. Reader mother may then purchase some of the recently commodified items for her child in the hopes that her tolerance and even encouragement of a punk child will lead to the relationship pictured.

Cultural theorists turned to punk in the 1970s to investigate resistance. Two definitions of culture emerge from the ideal of socialism – the first representing “culture as a standard of aesthetic excellence” and the second as “rooted in anthropology” wherein culture is a *way of life* practiced by a particular people (6). Hebdige asserts that there is an aesthetic bias perpetuated by cultural theory scholars that privileges art (for Williams jazz) over trash masking itself as art (a rape novel) (8). Culture is tied to judgment. In capitalist culture, one must aspire to the higher forms of art to be part of that culture. It is the Greek theatre all over again. By preferring state-sponsored male Athenian theatre to festival performance (often led

and enacted by women), by instituting laws limiting women's performance, and by introducing an admission price (thus valorizing attendance), the Greek state controls its own culture.

Yet cultural theorists propose there are "forms" of resistance against cultural control through capitalism. John Clarke, Stuart Hall, Tony Jefferson, and Brian Roberts write of both an hegemonic culture that attempts universality and subordinate cultures that "*experience*...[themselves]...in terms prescribed by the dominant culture" (6). Subcultures are substrates of the subordinate cultures – "smaller, more localized and differentiated structures, within one or other of the larger cultural networks" (6). Subcultures both criticize main culture and are defined by it. They exhibit resistance to the terms of the parent culture, and yet because their focus is on the parent culture, they inadvertently reify it (6-7).

Cultural control operates similarly in Ancient Greece. In the Greek theatre, the plays *returned* cultural ideals and normalized resistance through this return. Now it is returned through every possible medium – television, movies, flat-panel screens on gas pumps, drive-by billboards, and much more. While the state appears to have no influence over these programs and advertisements, the media lends itself to capitalism, and thus serves the interests of perpetuating the capitalist state. Desire created by the media provokes acceptance of the subculture by the main culture. Assimilation is accomplished through the dominant culture's tolerance of the subculture's ideals. While subculture and resistance may start with the working-class youth cultures, it moves through commodification to the upper-class youth cultures. As a more innocent form in these cases, it is reproduced by the media and returned to the working class adults in the form of desire, allowing the working class adults to accept this new formation of culture. Even though the working class and upper class may be two different kinship systems wherein individuals in the working class rely upon one

another for support, the working-class community and close ties are ultimately broken up by the changes instituted in capitalist society. With the factory jobs held by their parents becoming obsolete, the working-class youth head out of the neighborhood to pursue different jobs in new areas (Clarke 21-23). New kinship relations are forged through resistance – through the establishment of the subculture – but are ultimately co-opted by capitalism. Perhaps these moves result in climbing the social ladder. Perhaps not.

Although cultural studies scholars developed theories of resistance's return using the working class as a model, the middle class too is subject to return. In fact, the middle class operates as a paradigm for return. Clarke, et al. see the middle class counter-culture as imaginary. They explain that "by extending and developing their 'practical critique' of the dominant culture from a privileged position inside it, they [the Middle Class] have come to inhabit, embody and express many of the contradictions of the system itself" (55). As the quintessential schizophrenics, members of the middle class are quintessentially co-opted by capitalism and returned as the mirror image of themselves, thus refiguring them as benefiting from the dominant culture while attempting to resist it. They only counter themselves, or so it appears.

If resistance is a fleeting entity when it comes to groups of people, what then of art? Is it possible for art to persistently resist? And if so, how? Raymond Williams, in his work on tragedy, finds that art does provoke change at first but eventually becomes an established structure. At first, the new genre is attacked by advocates of the mainstream. Then the changes to art are accepted among a few, and then many gaining "the momentum of a movement" (*Film* 35). Through time, resistance "diminish[es]" and "the new work will itself become the type" (*Film* 35).

Revolutionary theatrical forms are subject to the same problems of the working-class youth subcultures. Eventually, they are returned through the media. And yet, Williams points to a theatrical form that itself operates as the *returner*. Tragedy, he surmises, is set up in opposition to revolution. Western societies, according to Williams, fear revolution because of the tragic lesson: “that man cannot change his condition, but can only drown his world in blood in the vain attempt” (*Tragedy* 74). Just as Greek theatre presented this ideal, contemporary theatre (even forty years after Williams penned the article) continues to present it. Williams hopes for the possibility of an intellectual revolution – a revolution without violence (*Tragedy* 78).

Tragedy assimilates its audience to dominant cultural ideals through the production of a hero, who mollifies resistance to these ideals through his or her actions. In Louis Althusser’s interpretation of Brecht, he points to the mechanics of tragedy:

The classical theatre (though Shakespeare and Molière must be excepted, and this exception explained) gave us tragedy, its conditions and its “dialectic,” completely reflected in the speculative consciousness of a central character – in short, reflected its total meaning in a consciousness, in a talking, acting, thinking, developing human being: what tragedy is for us. (208)

Althusser can be used to explicate how the theatrical form yields Williams’s lesson. Traditional form eradicates the possibility of change – convincing the audience to live out their resistance through their passive responses to the play. Althusser proposes that Brecht’s “principal aim is to produce a critique of the spontaneous ideology in which men live” (208). According to Althusser, Brecht breaks with the singularity of

this ideology by disseminating the “consciousness of the self” among a larger population – creating collective consciousness by making sure that “no character consciously contains in himself the totality of tragedy’s conditions” (208). Brecht’s plays thus embody Williams’s ideal of intellectual revolution through the creation of a collective consciousness – by establishing awareness in the dialectic and calling for action through the play.

The point of The Living Theatre’s *Antigone* was to call people to action. With its international focus, this meant calling the world to action – to deal with the crisis of war. Title:Point’s re-envisioning of the tragedy made a similar call, but it was more of a call to be critical of the connection between war and the media or a call to awareness. Perhaps Title:Point’s point – to return the returned – found itself a bit lost in the returning. Is the difficulty in form? Williams writes that “Greek tragedy has been seen as the concrete embodiment of the conflict between primitive social forms and a new social order” (35). And, of course, this lies at the center of *Antigone*: the conflict between the “primitive” kinship system (a rhizomatic system) and the capitalist kinship system (an arborescent structure). Antigone, as a figure of resistance, is eventually usurped by the system – hence, her death – and the tragedy continues, despite the adaptations.

In the case of tragedy, the issue is sacrifice. If Antigone lived, the play would no longer be a tragedy. And, as a result, it would neither provoke nor subdue revolution. It would not take the place of violent revolution as tragedy does in Williams’s theory. Nor would it stimulate intellectual revolution, as the issue itself is resolved.

Theatre is thus an imaginary (middle-class) form of a real (working-class) situation. It may feign resistance through counter-cultural acts, but its form is middle class (imaginary), meaning that while the acts of resistance are not real because they

are couched in representation, theatre has the possibility of reproducing resistant forms that capitalism cannot overtake through return. It is precisely its status as a represented form and indeed as already returned (for it operates as the returner) that creates a schizophrenic vortex capable of turning capitalism inside-out. But the real concern is whether this conflict between the real and the imaginary exists on the scale of gender. In other words, does the class model become a model for all resistant theatre – making resistance a fleeting or even imaginary (as opposed to concrete) entity? With binary issues of male/female black/white is it perhaps possible to overcome form's ternary hold?

Performance Theories of Resistance

Form in theatre responds to cultural changes – broad changes in capitalist culture. It also reinvents them. Modern theatre, operating within this cycle, clearly falls to the fleeting side of resistance, as it, with time, loses its newness to the newer. Yet Philip Auslander surmises that post-modern resistance acts differently:

Even if Jameson is correct in calling postmodernism 'the cultural logic of late capitalism,' that cultural logic must be seen as giving rise to cultural discourses that can occupy very different political positions – some that reinscribe, others that resist, the action of capitalism itself. A distinctive feature of postmodernism is that it is not always easy to tell to which stream any given work or cultural text belongs and essentially impossible to construct a list of formal or content criteria for making that determination. As I shall argue in this section and throughout this study, even the critical, resistant postmodernism of the 1980s positioned itself

within the dominant cultural discourses and ran the
necessary risk of being co-opted by them. (7-8)⁶²

Auslander here refers to the postmodern as a kind of period, like the modern, but more flexible. It is “a way of *historicizing* the contemporary, in the Brechtian sense of getting some distance on the world we live in and thus gaining a better understanding of it” (6).

Channeling Jameson, Auslander locates postmodern performance within and without capitalism. To borrow Elin Diamond’s terminology from her sharp criticism of mimesis, postmodernism is “impossibly double” (v). Only unlike mimesis in its Platonic form, it is “impossibly double” on purpose – thus apparently calling attention to the impossibly double duplicity of mimesis. While Diamond in Unmaking Mimesis and Silvio Gaggi in Modern/Postmodern: A Study in Twentieth Century Arts and Ideas characterize Brecht’s aesthetic as post-modern⁶³ because of its focus on citation of the modernist mimetic form, Brecht’s form could be characterized as postmodernism critiquing modernism. In Althusser’s interpretation of Brecht, citation of form eliminates the hero and thus the replication of the ideology of the state. Brecht’s singularity through citation could thus be construed as a postmodern critique of modernism. Put another way, citation highlights doing as opposed to being. Just as

⁶² As Jameson states in the introduction to his book Postmodernism Or, the Cultural Logic of Late Capitalism, culture itself has become a commodity under capitalism (x). The difficulty with Auslander’s critique of Jameson, as it stands here, involves capitalism’s ability to return the “cultural discourses that can occupy very different political positions” into a sameness under capitalism. It is not postmodernism’s ability to give rise to different positions that resist, but rather the ability of postmodernism to recognize capitalism’s hold on resistance and critique it through citation while capitalism returns it. Auslander’s critique, though perhaps accurate from one point of view, does not dig deep enough into how difference operates under postmodernism.

⁶³ Perhaps Diamond and Gaggi’s categorization of Brecht as postmodern could be viewed as a stringent definition of modernism, rather than say a more open view of modernisms. Still, Brecht at the very least seems to plant the seed for postmodernism through his call for aesthetic distance (see my the quotation on Auslander’s use of postmodernism on the previous page– a change in artistic form undoubtedly leading to the development of postmodern critique through citation (pastiche). One could also argue that the roots of postmodernism are found in modernism and that Brecht’s works are quintessentially modern because of their Marxist characteristics.

Antigone demonstrates how the ability to perform kin relations breaks through the ideal kinship form of the state, Brecht's citational performance alters the closed relationship that performer has to the spectator. Subsequent artists utilize postmodernism to critique postmodernism – resulting in an *impossibly double* citation of the postmodern form.

Auslander elucidates the strategy performance artists take. He suggests that resistance is created by artists when they represent “*the hegemonic representations of that ideology*” (26). Theatre artists mimic the hegemony by also using return. Returning the hegemony's informational process to itself, resistant performance occupies a schizophrenic space: intent on interrupting production or at least momentarily defeating it, resistant theatre must arrest the theatre of representation perpetuated by the capitalist state. Although the arrest may appear to be fleeting, the action of arrest has the ability to alter perception of capitalism on a mnemonic level. The visceral experience and return of a previously viewed performance unsettles the spectators' action and response.

Doing versus being translates into the difference between past and present. The Antigone who resists within traditional, tragic form becomes, as I stated earlier, co-opted by the repetition of her act over time. Her lateral choices no longer have meaning. The task, in accordance with Althusser's theory of Brecht's resistant form, is to give Antigone's action presence. The story should appear, not as a myth caught within theatrical form, but *as a performance – cited as a performance; the kinship relations Antigone constructs are performed in real-time*. Relating these performed events to a present cause like the Vietnam War in the case of The Living Theatre's *Antigone* renews theatricality's resistance.

Because of the proliferation of return through representation, change rarely happens (if ever)⁶⁴ to a catastrophic magnitude under contemporary capitalism. Instead resistance slowly picks apart the system from the inside. The realization of the individual as a result of the group experience of spectatorship is the intellectual revolution Williams was hoping for. In this sense, resistance differs from subculture. Subculture appropriates what it sees as resistant. Note for instance the punk movement's basis in appropriating "resistant" strategies by integrating and adapting reggae into rock. When the origin of resistance is other resistance, hegemony has perhaps already found techniques for assimilation of the resistance upon which the subsequent resistance is based. But when the strike is taken directly from the regime itself, resistance holds more potential for halting the overproductive process of representation.

Or so Auslander claims. Artists, as he sees it, can "critique postmodern culture – not by claiming to stand aside from it, to present an alternative to it, or to place the spectator in a privileged position with respect to it but, rather, deconstructively, resistantly, from *within*" (51). Citing the Wooster Group's controversial use of blackface, Auslander explains that this kind of resistance often results in a mixed response.⁶⁵ It can be rejected by the audience, which could be intentional in any production claiming to be resistant. It certainly can be rejected by critics. But the truly resistant production also displeases scholars because the "mechanisms" used (in the case of the Wooster Group's production) "were implicit and contextual, which is to say resistant, rather than explicit and textual" (89). Of course, the problem with the

⁶⁴ Perhaps drastic change happens, as Alan Greenspan remarked with regard to the 2008 financial crisis, just "once in a century" (Greenspan).

⁶⁵ Auslander observes that the Wooster Group uses blackface to resist against the stigma that ties blackface to racism, and, in turn, the performance troupe's resistance against/through blackface critiques capitalist culture's representations of race. Blackface is a method of return; the Wooster Group chose to reveal this by inhabiting it.

Wooster Group's production is that it risks reiterating cultural norms, or even emphasizing and therefore reinforcing capitalist production. Auslander concedes this issue, but focuses (perhaps a bit too hopefully) on the ability of the artists to create resistance through this method.

In his book *Resistance, Parody, and Double Consciousness: African American Theatre, 1895-1919*, David Krasner questions not whether late nineteenth/early twentieth century African American theatre was resistant, but how it was resistant and what methods were used to "confront, subvert, or reappropriate representation" (2). Operating on the assumption that African American theatre was resistant in the past and continues to be resistant, he produces theatre as a site created by the need for resistance. The black performer, subject to racist representation, chooses to be inconspicuously resistant against the projection of his or her race within performance (4).

What results from this is again a duplicity of the already double mimetic form. Krasner writes of black performers producing theatre in a form that would appeal to the white culture because the dominant culture initially refused to accept black performance. Performers used aspects of white cultural forms and adapted a critical or parodic lens (9). Krasner explains the nature of these black performers' form:

Performers in this tradition realized that they would be playing to black and white audiences often simultaneously. Indeed, blacks attended the shows (usually seated in segregated areas), but more often, especially in the Broadway houses, audiences were largely white. According to Roger Abrahams, black performers therefore 'operated out of a kind of image which will be interpreted as exotic to the outside world

and not to the blacks in the audience' (1992:155). This double consciousness in black theatre indicates multiple layers of racial, gender, and cultural interrelationships that will be explored through this work. (12)

For black performers during the time period examined by Krasner, resistance was far different from that explored by the Wooster Group in the 1980s. While the Wooster Group performers chose their duplicity, black performers were more or less forced into it. They had to both engage in hegemonic practices (in order to be accepted as performers), and they created resistance (to slowly remake black stereotypes into something else). Because they were responding to the needs of blacks and whites in the audience, they performed for both. Or rather, they chose to perform for both. Black performers could have conceivably performed for only whites. And, at times, they did. Such performances may be interpreted as arborescent moves. But their institution of duplicity in resistant performance— their parody of stereotypes within performance – stimulate the possibility of lateral choice.

As Krasner points out, W.E.B. Du Bois's idea of double consciousness is woven within this concept of black performance. Du Bois characterizes the Negro as one faced to see himself through others:

It is a peculiar sensation, this double-consciousness, this sense of always seeing oneself through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness – an American, a Negro: two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (38)

In Du Bois's terms, he not only sees himself as an American or even an African American, but also sees what others see him as – a Negro. Black performers in the time period Krasner examines played both the stereotype of the Negro to the white audiences and then the “return” of that stereotype – the parody – to the black audiences.

Sacrifice is thus intrinsic to the performance of double consciousness. By choosing to portray the stereotype, the black performer sacrifices himself and indeed offers himself up as victim to the white audience's gaze. Within the sacrifice, resistance is found as the black audience recognizes stereotypes as parody. Eventually, the white audience recognizes the subversion of the stereotype too, and the commonplace practice of blackface minstrelsy became a faux pas. Krasner credits the strategy of resistance to “the complex process of mixing indigenous popular traditions and Anglo-European forms in hybrid theater performance” (18). Similarly to Auslander, Krasner finds resistance in implicit techniques that both embody and critique the hegemony.

In the discipline of performance, resistance remains a slippery term. For cultural studies theorists, resistance can easily be couched in concrete counterculture movements. While these movements use representation to enact transgression, they remain tied to a premise of reality. Theatre, in opposition, begins with its foundation in representation, using representation to expose and arrest a capitalist culture of representation – operating schizophrenically to overproduce production by reproducing representation. Resistance in performance becomes indefinable in its action. Instead, it operates as a convergence between representation, schizophrenia, arrest, capitalism, Oedipus, and kinship, resulting in intellectual revolution.

Antigones

Antigone chooses, and her choice upsets Ismene. In Title:Point's production, Ismene pleads with her sister. Shea still wears pearls and a dress, the uniform allying her with the state. This "public" uniform contrasts with Antigone's "private" at ease and even male look – the long bulky shirt with jeans. The public invasion, or rather the media embedment with the private royal house of Thebes also takes other forms; four actors playing the chorus of elders represent the media machine. The media machine/chorus is stationed upstage of Kreon, producing a pile of paper: one types, another reads, another marks off the papers with a pen. Other leisure actions, such as drinking coffee are usurped by the work actions, so everything becomes a routine. The chorus is particularly concerned with a timer, a clock that one of them – the leader punches to start and stop the routines (See Figure 1). Mostly, they respond to Kreon's



Figure 1. The Elders watch the clock in Title:Point's *Antigone* (Ryan Colwell, Ashley Lafond, and Andrew York) 2007

command; when he speaks, they write. Much like the reporters embedded in the Iraq war, there is no doubt from where the media's story stems. Antigone's story is told only when she approaches a microphone in front of the audience herself. Following Kreon's lead, the media machine controls the news, leaving out Antigone's story in favor of Kreon's (See Figure 2). At one point when she is talking to him, and the



Figure 2. Kreon tries to stop Antigone from making her speech. Title:Point Productions' *Antigone*. (Alexander Lane and Samara Naeymi) 2007

media records the conversation, Kreon holds up his hand to stop them. Title:Point returns the behind-the-scenes interpretation of American media by showing the cogs behind their performance.

The production aimed to portray the negative consequences, not only of an embedded media, but also of the acts of violence itself. Both Kreon's actions and Antigone's actions go too far because their violent actions produce more violence/loss/war. Instead focusing on Antigone as the transformative character (something that most productions seem to do), Title:Point placed the idea of hope in Ismene who possessed "the capacity for change and survival" (Program). Her own choice, to side with her sister and brother, is an intellectual one. The point was to resist traditional cathartic outcomes of tragedy by focusing on an intellectual outcome (Williams's revolution) based within the actions of an alternative character. I think Title:Point ran into problems because they relied too heavily on reproducing Malina's script – which did not draw focus to Ismene. A return to the original myth, keeping in mind Brechtian structure of Malina's translation/adaptation, perhaps would have landed the desired resistance: intellectual revolution.

If Title:Point had found a space for another version of *Antigone*, they would have magnified the invasion of the public into the private by incorporating televisions into the design that "crowd the space," broadcasting pre-recorded news segments, broadcasting the news on both a "public access network" and a "closed private network," broadcasting silent commercial ads, documenting the audience with a camera, and broadcasting a ticker at the bottom of the screens that runs the Brechtian poem. Other future thoughts were to implement print media: "Oedipus's children on the cover of magazines, Ismene as a 'fashion icon,' Antigone's and Hamon's projected wedding. Newspapers and magazines litter the floor." Actors would use these randomly to "keep up on all aspects of the days' news" (Program). Oddly enough, it was the lack of this media that provided for some of the most intriguing points of the workshop production. For instance, the stage manager's box in the theatre at the Drama Bookshop framed a newscaster. This "television screen" seemed to highlight

the implicit liveness of the news in a human form. Without the transformation of the human broadcaster into the mediatized broadcaster, the construction of the broadcaster – the frame, the light, and the detached quality of the news voice – brought the viewer’s attention to the construction. Additionally, the lack of mediatized performance foregrounded the equipment used to produce media. Blank-screened laptops and computers highlighted the computer itself – particularly the sound of many people typing in a war zone, invoking a parody of busyness. I wonder at the possibilities of return if the media environment were indeed mediatized. Returning media as human somehow highlights the inhumanness of it all⁶⁶ whereas returning the media as mediatized would not subject it to the same critical rigor. Often overmediatization can result in mediatization without the critical lens; after all, it is part of the production of production. It seems easier to emphasize overproduction, where production may be halted by a schizophrenic process because of its reproduction using a different lens. This particular strategy of resistance does not appear to get lost in the return.

At some point the production felt like it either completed itself, or found itself less effectual than other Title:Point productions. Because the company mostly concentrates on producing new work with small casts, this larger cast effort ended up as troublesome.⁶⁷ Whatever the reasons, the company members did not seem to find

⁶⁶ Certainly the Wooster Group’s recent production of *Hamlet*, which re-enacted a live version of Richard Burton’s filmed live version of *Hamlet* in front of a large screen showing the Burton *Hamlet*, highlighted the techniques of representation. Changes in camera angles are reflected onstage by actors rushing into place according to where their characters were in the film. Furniture is on wheels and moves as the shots move to highlight different people. The work highlights the highlighting – demonstrating how the camera’s focus alters the play.

⁶⁷ In later productions, Title:Point directors Naeymi and Buchheister chose their casts more carefully; instead of using who might have been available, the troupe deliberately chose people from different backgrounds as opposed to people from Buchheister and Naeymi’s alma mater (the University of Kansas). Buchheister has explained that these choices tend to provide them with more access to rehearsal space, more commitment to the project, and more diverse audiences. The avant garde theatre community has grown so large in New York, that (unlike in the 1960s), one group cannot survive without drawing from a larger pool.

the production as fulfilling and as resistant as they originally thought it would be. Even with heavy adaptation, the form apparently did not provide them with the same possibilities that their newer forms do. It is far too focused on a concrete story. Their other productions focus more on the role of the audience in the production, not actually integrating the audience into the production physically (as The Living Theatre did), but not ignoring them either. In *Q&Y: A Brief Comedy About Death*, the actors performed absurd acts such as writing letters and attaching them to strings running across the stage. One actor stared at individual audience members while writing his letters, causing people to wonder what it was exactly that he was writing. In *Antigone* this engagement was not the same. The characters actions seemed to have no relation to the audience, because they were scripted.

The problems areas that arose in Title:Point's *Antigone* were the areas that The Living Theatre found to be in productive in the original production of Malina's translation. Employing a minimalist aesthetic and direct interaction with the audience, *Antigone* differed from The Living Theatre's previous productions in that it seemed more innovative and thus well-suited to the company. In an interview with Malina and Beck, Richard Schechner comments on the difference between *Antigone* and a previous production, *Frankenstein*:

What is beautiful about *Antigone* is that it had the feeling of being truly yours. I could see somebody else doing *Frankenstein*, given the scenario. But *Antigone* no longer seemed to be a play; it was already a ritual, an experience, an event or something other than a play, if 'play' is understood as an aesthetic situation. This was real situation, *Antigone*, a situation in which everyone was committed. In *Antigone* you were showing

yourselves in a profound and good way, while in
Frankenstein you were just doing something.

(*Containment* 38)

Schechner's focus on the play as a "real" situation references the immediacy felt in the play. With the United States deeply entrenched in Vietnam, the context of the adaptation (Brecht's play was adapted in relation to World War II) seemed too resonant to be simple imitation.

The play stemmed from the theatre's financial troubles. In 1963, the Internal Revenue Service seized The Living Theatre's Fourteenth Street theatre for Julian Beck and Judith Malina's failure to pay \$28,000 in taxes. Beck and Malina were found guilty of tax evasion and were both sentenced to jail time: 30 days for Malina and 60 days for Beck (Gottlieb 137). Malina's prison stay inspired her to translate and adapt Brecht's texts. She explains her experience in the preface to the play:

I translated ANTIGONE in Passaic County Jail during the 30 days that I spent there for refusing to surrender The Living Theatre on 14th Street to the assault police sent by the government on the basis of charges that we owed the I.R.S. money – charges later proved false in a trial which Julian Beck and I conducted as a theatrical event. In jail I had available all the books I needed: Brecht, Sophocles in Greek and in several English translations, Hölderlin, German, Greek and English dictionaries, other reference works – all stacked below the metal shelf the prison called my bed – as well as the cooperation of my 6 cell-mates, who agreed to allow my writing pads and manuscripts to occupy half of our

common steel table, and who became my translation's
first audience. (vi-vii)

Prison spurred the desire to resist. Like Antigone, Malina felt the pressure to conform to a society that she disagreed with. Malina and Beck disagreed with the war and the U.S.'s policy on drugs. *Antigone* was intended to represent resistance to the state's push for conformity.

When thinking about resistance, Malina's first step was to employ language that would engage the audience. She wanted to express the idea that civil disobedience "is an old and very good idea" (*Containment* 39). The language used was poetic. And when the group toured, they used the language of the country for the bridge lines and narration – basically any time the play explained the action (*Containment* 34). Here the piece shared some commonality with the earlier pieces (some of which were performed entirely in the language of the other country, depending on how much text there was; for *Antigone*, there was too much text to try to do the whole piece in another language).

While the text was traditional – Malina translated it verbatim from the moments where Brecht cited Hölderlin – the production itself was not traditional. The production highlighted the conflict between male and female as well as the conflict between Antigone and Ismene. Beck as Kreon is referred to as "looming" over both women (Cohn 399) and the chorus. His task was to represent the state, a state that Stefan Brecht characterizes in his review of the production:

If the State is the supreme danger to society – *the* Evil –
it follows quasi-tautologically that the affective
anarchist is the only hope: *the* Good....The manner of
the production & the acting of Beck as Kreon & of
Malina as Antigone keep *Thebes* before us at all times:

the commonwealth. It in its common humanity is the responsible actor, Man who makes his own laws & thus may grow them out, source of the actions of tyrant & rebel who are nothing special, no Great Individuals, neither base or heroic. The collective is repressing itself by Kreon. It is too weak to free itself by Antigone. It makes war on Argos. That the state makes war is shown as natural, that war is imperialist as its essence, that imperialism heads for disaster as inevitable. (53)

In what seems to be a tautological take on power v. resistance, Malina's *Antigone* represents the feminist abhorring repression and Ismene the woman who feels bound by it. The repressing force takes the male gender; Beck as Kreon embodies the force of war, of the state, of chauvinism, of capitalism. Antigone attempts to persuade the audience of Thebes to act against this.

Although such a reading may follow along the lines of the plot, it does not explain the true resistant forces employed in The Living Theatre's production of *Antigone*. The production was extremely physical. Throughout the entire play, the actors were present onstage. Settings, objects, and sounds were created by them. The production did not use anything outside of the human body. In Malina's directing notebook, each scene is sketched out physically next to the text. While the text remained truthful to Brecht and Hölderlin, the physicality created the true vocabulary of the production. Malina's descriptions of the scenes accompany the drawings in her directing book; she writes: "DUST GATHERING: Claw at the ground, squatting, legs open, as if to pee. Slowly draw hand in on sharp but prolonged in breath, draw hand to mouth to exhale on closed fist. Set of three: R,L, Center." (Directing

Notebook). It is gestures like these that prompted Schechner's (and others)⁶⁸ emphasis on the ritualistic feel to *Antigone*.⁶⁹

Additionally, this physicalization directly assaulted audience members. Ruby Cohn recalls the beginning and end of the production:

The audience was young, hip-looking, English-speaking, and evidently familiar with Living Theatre habits, since I detected no impatience when the house still hadn't darkened by nine o'clock. There was, of course, no curtain, and I was to learn that the house would not darken at all. Into the light, noisy auditorium an actor would walk at his own leisurely pace. He would stand at stage right and stare fixedly into the audience for nearly a quarter of an hour. Then, from the wings and down the aisles, one by one, some twenty actors sauntered to a standstill. Once visible, the actors – all in careless slacks and t-shirts – remained in sight for the

⁶⁸ Beck refers to the work being based in ritual in Schechner's article and in Saul Gottlieb's article "The Living Theatre in Exile: *Mysteries, Frankenstein*" (140). Lyon Phelps deems the personas of some of the actors "ritual characters" in "Brecht's *Antigone* at the Living Theatre" (130).

⁶⁹ The Living Theater's emphasis on physicality in the production recalls Barthes's statement that contemporary productions of Greek theatre creating "a theater of participation," as he terms it, require corporeal engagement:

If you set about to create a theater of participation, you must go all the way. Here the *signs* no longer suffice: what is required is a physical commitment from the actors. Now it is precisely this commitment which our traditional art has taught them to imitate, not to live; and since these signs are used up, compromised in a thousand previous plastic diversions, we do not believe in them: a few twirls, a syncopated rhythm in some choral speeches, a little stamping on the floor are not enough to impose the presence of magic upon us. (61)

The point of The Living Theater's production is actually to revive *Antigone* and her dilemma through the body to call the audience to action against the government.

remainder of the performance. Their steadfast hostility gradually silenced the audience. (399)

...

In the final moments, the company contracts against the back of the stage, staring at us at the beginning. But the haughty hostility of the start has turned to terror by the end. I may have been the only person in the theatre who thought of applause when the play was over, but my hands remained inert in my lap. One does not respond to accusation with applause. (399-400)

The action at the beginning of the performance is intended to “quieten and relate” (Phelps 130). In the final moment of the performance, the same action, though not violent, questions the audience’s inaction. While the opening involves the audience physically, it is the final gesture that yields collective consciousness. Althusser suggest that Brecht “wanted to make the spectator into an actor who would complete the unfinished play, but in real life” (209). Here, The Living Theater does not let the audience satisfy itself with applause. Instead, its intention is to force them to think about their passivity when they walk out the door, the spectator becomes an actor within the performance and is asked to perform afterward, spurring intellectual revolution.

But this was not the only audience involvement in the performance. The actor playing Polyneikes remained onstage, a dead body to be manipulated by the actors throughout the performance. For Beck, Polyneikes’ corporeal presence embodied a “sacrificial presence” because it encompasses the audience as part of a collective – a collective that has not buried the body. He explains, “Until we embrace him and incorporate him into our lives we can never eradicate the doom that his death dictates

to all of us” (qtd. in Phelps 129). Polyneikes’ body served as a link between the audience and the actors from the beginning. During the actors’ re-enactment of the battle between Eteocles and Polyneikes, Eteocles murdered Polyneikes and Polyneikes’ dead body falls on top of the audience members (Phelps 130), thus bestowing the audience with the responsibility of what to do with Kreon’s body. The rest of the play was enacted around the body (Biner 157). At points, Antigone is on top of Polyneikes. At other points, Polyneikes’ body is lifted into the air by Kreon or Haemon. Production stills reveal the rest of the actors lying on the floor reaching up to him – a sea of hands. At each point, the audience must have been reminded of their own physical interaction with the body and thus their responsibility to the corpse.⁷⁰

While parts of the production used the audience, other parts consciously did not. When Antigone makes her final plea before she is sentenced to her tomb, the elders engage in an orgiastic dance. Malina notes that the point of this dance is that the elders ignore what Antigone has to say. She adds that “The actors touch themselves, they don’t touch other people. And, by this limitation, it narrowed down into the unfulfilled dance, as the unfulfilled victory” (Malina, *Containment* 39, 41). Contrast this unfulfilled Bacchic dance with another production playing in New York at the same time, *Dionysus in 69*. In *Dionysus*, the audience participated in the orgiastic dance part of the production, even having sex (or attempting to have sex) with some of the members of the cast. While Schechner’s production could be construed as fulfilling and/or pointing audience members toward resistance by engaging them in the bacchinalia of the production, the Living Theatre’s production of

⁷⁰ Polyneikes’ body accelerated the process of death by creating a tangible relationship between the spectator and the body. The body’s interaction with the audience places the responsibility of his murder in the hands of the audience, and the continuous presence of the body through the play reminds them of that. This, juxtaposed with the impending death of Antigone calls the audience, at least intellectually, to action. Placing death and potential death onstage supplies a timeline for the audience, encouraging them to stay still through the timeline of the drama’s narrative at the same time reproaching them for their passivity.

Antigone engages the audience in resistance by pointing to the problem of inaction. When the chorus dances, the members do not reach out to each other – they do not create lateral relationships in the dance. This action, the action which Malina calls unfulfilling, leads to Antigone and Hamon's death. And yet, at the end and the beginning, the cast works to create lateral relationships with the audience through the stare. This points to the audience to the idea: *you've seen what can happen when no action is taken* and asks *now what will you do?*

Malina wanted the production to focus on the issue she saw as most problematic: containment. While containment relates both to her time in prison and the precept against using hallucinogenic drugs, it also relates to something larger.

I'm torn between wanting to see everything legalized and not wanting to see containment go that far. I mean, the established society can maintain its own values with long hair, and theoretically I think established society might be able to continue with psychedelics. In a certain sense that's the chief political question, because it seems to me that everything's going to get legal soon, going to get legal as an act of containment rather than an act of liberation....I'm speaking of a larger problem. When our art becomes acceptable, we have to take it where it's not acceptable because that's the only way we can destroy the established culture in order to set up a new one. Containment is our greatest enemy, much more dangerous than the helmeted cops that meet us at the demonstrations. (*Containment* 43-44).

Malina's idea of containment obviously resonates with cultural theorists' issues with the idea of resistance. Eventually, resistance is co-opted by the hegemony. Even art, as Malina expresses, must be wary of containment.

And it would seem that thus far, Malina and Beck's work was resistant only in the eyes of those who were out to praise it. But to be resistant, a work must garner controversy, even from those who might normally be assumed to champion it – theatre scholars. Otherwise theatre/performance itself becomes a simplistic counterculture movement, and the piece proposed as resistant is easily returned through positive reviews and scholarship. Without controversy, performance does not resist; without controversy, positive criticism continues the cycle of production and theatre cannot arrest the capitalist cycle.

According to Patrick McDermott, at least one famous theatre critic found the theatre's work to be problematic. He writes, "Eric Bentley will condemn the Living Theatre for 'ignoring' the 'barrier' between actors and audience. He will say that no good comes of crossing this barrier and that the Living Theatre's gestures of love toward the audience are not real" (78). Bentley, who saw himself as revolutionary, apparently could not get past the pre-conceived boundaries of theatrical creation.

Clearly, The Living Theatre's incorporation of the audience shattered standards in Western theatre. Passive response in the spectators, perhaps (ironically) first instituted with the Fifth Century B.C.E. Athenian theatre – the birthplace of *Antigone*, is not the desired response of the Living Theatre's performances. For Malina, the audience is an inspiration: "If you're too tired, you can't make the trip. But we have the audience to inspire us. If you are tired, just go out and look at the folk and get the response, the hostility, the feeling, and it turns you on" (Malina *Containment* 29). The relationship is about exchange. Yes, the group does incite the audience at times by breaking down the barrier. In his interview with Malina and

Beck, Schechner explains why he felt compelled to take off his clothing during a Living Theatre performance of *Paradise Now* (*Containment* 29). But this kind of work, whether it calls the audience to immediate action in the case of *Paradise Now*, or asks them to think about reforming their everyday actions (or inactions) toward the Vietnam War in *Antigone*, still pushes the boundaries of incorporating resistance into performance. Resistance is indeed an alteration in form, and it is this alteration in form that strikes Bentley as inoperable. While the Living Theatre altered form in all their productions, it seems that, harkening back to Schechner's comment that in *Antigone* the theatre was showing themselves "in a profound or good way," *Antigone's* iteration of audience involvement in the production culminated with desired resistance.

Yet financial success accompanied the alteration in form. A great deal of correspondence in The Living Theatre's files on *Antigone* deals with the gritty details of obtaining the rights to the Brecht script. In a letter to Stefan Brecht dated November 20, 1979, Julian Beck writes of The Living Theatre's return to producing *Antigone* in 1979 because of the piece's financial importance to the troupe:

i write you now to tell you that to offset the economic problems which have beset us (it being obviously difficult to obtain sufficient funds to sustain 20 people year round working for free in non-conventional environments) that we have re-entered the friendlier theatre territory by doing once more ANTIGONE. We were asked to bring it to Greece to the Demetria Festival in Salonika, and from thence to Athens, and they gave us money to do it, and we did and it was more

successful even than in the past; and least to immediate economic grind.

Correspondence that follows this letter deals directly with Bertha Case, Stefan Brecht, and Weigel's agent, and clearly details the financial arrangements and payments made to Weigel and S. Brecht for use of B. Brecht's script. It is from reproducing *Antigone* internationally that The Living Theatre found a way to sustain itself financially.

It seems then that we come to the artist's dichotomy. In order for a piece to be resistant, it must seek to overthrow some part of the capitalist hegemony by awakening the consciousness of repetition. But in order for an artwork to reach a large audience, it must at least have the finances to sustain itself and its players. Therefore, its very production is to some extent based upon capital. The Living Theatre's *Antigone* can be said to contain a little of both. Producing *Antigone* – a play that is a respected part of the theatrical cannon, whether it be by Brecht, Sophocles or even Malina – can on the surface be marketed as part of the melting pot of Occidental artistic culture. And even if the production is slightly different, slightly anti-regime, that is to be expected from artists. It is part of their function in the capitalist machine. The truth is that capitalism doesn't concern itself with productions of this size. Resistance, after all, is a necessary part of keeping up appearances; the people must have an outlet for their challenges to hegemony.

So overall, perhaps the production of *Antigone* did not succeed in overthrowing the capitalist regime. No surprise there. But it shattered expectations in terms of form and created a kind of theatre that questioned the role of the audience in relation to production. And even though some of the feminist strategies of the work – producing the brunette Antigone as feminist, the blond Ismene as married to the state, and the male Kreon as the oppressing force – even though these strategies may seem obvious now, the points made by the production resounded because of the relationship

between Polyneikes and the audience. Yes, Antigone and Ismene were victims. But so too was Polyneikes. And he was the victim that the audience was meant to attach itself to throughout the production. Antigone then became another victim because no one in the audience spoke up or stopped the dance during the bacchinalia. It is the audience's passivity, indeed their passivity as the production rolls along, that the performance critiques. Form critiquing form leads to resistance/change. Physicality takes over theatre. And new techniques for stimulating the audience and provoking response are carried out through other theatre companies and through film, plays and television. For it is this kind of form, the kind that stares its audience in the face and questions complicity with capitalism that feminist performance artists employ in their pieces.

CHAPTER FOUR

FORM

Venus – The Machine of Desire

And so soon as he had cut off the members with flint and cast them from the land into the surging sea, they were swept away over the main a long time: and a white foam spread around them from the immortal flesh, and in it there grew a maiden. First she drew near holy Cytherea and from there, afterwards, she came to sea-girt Cyprus, and came forth an awful and lovely goddess, and grass grew up about her beneath her shapely feet. Her gods and men call Aphrodite, and the foam-born goddess and rich-crowned Cytherea, because she grew amid the foam, and Cytherea because she reached Cytherea, and Cyprogenes because she was born in billowy Cyprus, and Philommedes (9) because she sprang from the members. And with her went Eros, and comely Desire followed her at her birth at the first and as she went into the assembly of gods. This honour she has from the beginning, and this is the portion allotted to her amongst men and undying gods, – the whisperings of maidens and smiles and deceits with sweet delight and love and graciousness.

- Hesiod, Theogony 178-9⁷¹

⁷¹ Translated by Glenn W. Most.

Aphrodite/Venus, the goddess of love, has throughout time taken many forms, from the goddess whom Hesiod describes in his *Theogony* to the figure sculpted, the Venus de Milo, to the subject of this chapter, the Venus Hottentot – a woman named Saartjie Baartman who performed the idea of Venus for capital – a woman whose Iph led to her exploitation. In her play *Venus*, Suzan-Lori Parks’s portrayal of Baartman explores the exploitation through Venus’s relationship with others. The character The Venus continually attracts white men who lust after her body but who are unable to commit to any kind of “real” relationship. They refuse to commit to an official kin relation, sanctioned by the state, such as marriage, which would make Venus part of their family, part of their community. The Venus is oversexualized by the white male gaze (hence the emphasis on Baartman’s stage name in the script and the title). The problem becomes, how to re-present the oversexualization onstage as oversexualized. After all, in theater, “historicity remains dissimulated”⁷² (Butler, *Bodies* 234) and the danger is that the form cannot represent Baartman’s history in a manner that would prevent hegemonic presentation.

Parks experiments with form, especially when writing about historical subjects. Bill Worthen observes that her plays “interrogate not only history but how we have access to it, engage it, understand it; spatializing the past, the (in)determinancies of print appear to vie with the embodied (in)determinancies of performance” (4). Through sparse language and citational performance, Parks intends to disrupt form. And by shaking up form, she intends to unravel the history of the figure of Baartman. In this chapter, I argue that Parks’s play establishes a schizophrenic relation between the female body and its representation by re-presenting Venus as Iph.

Venus premiered in 1996 when the Joseph Papp Public Theatre in connection with the New York Shakespeare Festival produced the play at Yale Repertory

⁷² This statement is also true of kinship prior to Schneider.

Theatre.⁷³ The play depicted the story of “The Venus Hottentot,” a “performer” exhibited in London in the early nineteenth century – a performer with a large buttocks. Parks presented Baartman’s story as a sacrifice without the victim.⁷⁴ Reactions to the production varied widely.⁷⁵ Some audience members walked out, some lauded the play for its innovative depiction of race, some called it racist, and some members of the audience delighted in the spectacle re-presented, as they probably would have delighted in it if they had the chance to see the real thing.

This division of responses sets forth not only the problem of woman but the problem of woman onstage. And, more importantly, it presents the problem of woman in a play, or rather the problem of re-presenting a woman’s history in a codified form that traditionally reinforces his-story and patriarchy. Parks’s play interests me because of form – because it is presented in a form that is part of a system. Yet Parks’s desire is to combat the system, by liberating the form/play/structure from the system, and thereby liberating the form/corporeal/woman from the system. Parks’s recreation of Baartman’s life does not portend either historical accuracy or historical fiction. Rather, Parks pursues what I call a direction of historical projection, of reinforcing the

⁷³ *Venus* opened the same week as Parks’s first screenplay, *Girl 6*, a Spike Lee joint. In the film, an aspiring black actress works nights as a sex phone operator. The film portrays her repeatedly going to auditions during the day and finding that white male directors are more interested in her body than her acting skills – as they ask her to remove her shirt for them. Her only satisfaction comes in the conversations she has at night; although the conversations are sexual in nature, the men she speaks with (one in particular) appreciate what she has to say. As she and one customer continue to converse, they fall in love and agree to meet in person. The women she works with beg her not to go and warn her that the customer will be displeased once he finds out that she is not white. Believing in love, she agrees to meet him anyway. When he sees her at their designated meeting place, he walks by her, ignoring her because she is black. In an ironic twist, it is his disgust with her actual body that ruins his love for her.

⁷⁴ In general, Parks eschews labels because she does not want to be limited by them (Wetmore, *Interview* 138).

⁷⁵ In a comprehensive reading of scholarship and reviews, I discovered that each time an author made an argument, another author took an opposing point of view. For instance, Anne Davis Bastin’s *Theater Journal* review finds that the play’s message indicated that characters did not have choices (225), yet Jean Young critiques the play for portraying Venus as having the ability to choose (700). Perhaps the different points of view characterizing the body of critique can be summed up in Foreman’s use of a flashing red light (which everyone interprets differently including Parks), a symbol of the unreadability of the production.

kinship relation between Baartman's performance in the past to the performance of Baartman in the present – of focusing on the relation that does not allow the “past to pass.”

The Perfect Form – Khoisan Venus

In “The ‘Batty Politic: Toward an Aesthetic of the Black Female Body,” Janell Hobson details the sparse history of Saartjie Baartman:

From the little that we know of her history, Baartman was a Khoisan captive from the colonial Cape of South Africa. She may have been separated from her family – including her parents and husband – during warfare between the Dutch and the indigenous population, and was forced to labor as a servant for a Boer farmer, Peter Cezar. What we do know for sure is that, during her labor at Cezar's farm, Baartman caught the attention of Cezar's brother Hendrik, who entered into contract with her in which she would share in the profits made on her exhibition in Europe...However, because no records have been found that provide Baartman's story from her own point of view, we can only speculate about what choices she may have had, especially considering that she died penniless at age twenty-five in Paris. (90)

Baartman's past is wrought with mystery. She started out in Africa, moved to England and was exhibited by Cezar. Cezar subsequently sold her to another Englishman – apparently a “showman of wild animals” who took her to Paris. The reason? Her exhibition in England caused too much offense. An organization called “The African Association for Promoting the Discovery of the Interior of Africa” had

sued Cezar for exhibiting the woman against her will. Although the outcome of the suit ruled in favor of exhibiting her, the controversy was too much for Cezar (Magubane 826-827).

Many accounts of Baartman's exhibition exist, but because she is hardly ever quoted in them, it is far too difficult to discern the truth of her tale (Worthen 13). What can be stated is that Baartman became a freak because her body typified that of a Khoisan woman (Hobson 90). She was a freak because of her ethnicity – because in Europe she could be viewed as racially different. There is evidence that she was exhibited in private sessions as well as public ones, and as Harvey Young notes “[w]hile these sessions certainly suggest the likelihood that the young woman was prostituted, recorded history resists such conclusions” (*Touching* 135).

And yet Baartman's exhibition demonstrates the Western sexual fascination with the black female body. During her exhibition in France, the French men were so taken with Baartman that Théaulon de Lambet wrote a vaudeville play, *The Hottentot Venus, or Hatred of Frenchwomen*, condemning French men for their obsession with Baartman's body and revealing French fears that Baartman could potentially disrupt France's kinship system. Sexual obsession with Baartman's body continued even after her death. First, Napoleon's surgeon General, George Cuvier, performed an anatomical examination of her body after death. Hobson explains that Cuvier “molded a cast of her body and dissected her genitalia” (91). He preserved Baartman's brain and labia in jars and the cast, her skeleton, and the jars of her preserved remains were originally exhibited in the Musée de l'Homme in Paris. While the resurrected remains and skeleton were removed from display shortly after their first exhibition, the museum continued to display the full body cast until the 1970's. Harvey Young illuminates the museum's reasoning behind the decision to remove Baartman's cast:

According to several museum guides, the cast was removed not because of public protest but because it was creating problems for the museum staff. Apparently, the image of Baartman awakened the sexual desires of the tourists and occasionally erupted in the form of visitors groping the cast, masturbating in the (public) presence of the cast, or attempting to sexually assault tour guides after having seen Baartman. The cast was removed to maintain decorum. (*Touching* 135)

Even the plaster re-creation of Baartman inspired white museum patrons to perverse responses. Certainly the responses to the cast call into question the content of the “private showings” of the real Baartman. If museum patrons felt compelled to make sexual advances on a wax Baartman and on museum staff, there is little doubt that patrons of her actual exhibitions pursued the same kind of assault on the real Baartman.

It is not surprising, then, that Baartman’s legend found itself commodified in other ways. The financial success of her exhibition (during life and posthumously) did not go unnoticed by those who wished to exploit the undercurrent of Occidental sexual desire for the African other. Other African women were solicited to play the role of the Venus Hottentot in new exhibitions. Venus, as a vortex of identity, was a ripe Iph for exploitation. Unlike Baartman who “was described as resentful of her treatment on exhibition” (Hobson 92), these performers apparently embraced the performativity of show business. And the glitzy side of the proliferation of Venuses continues in Parks’s *Venus*. The question remains whether Parks’s attempt at a historical reconstruction of Venus’s life actually breaks from the chain of proliferated Venuses,

whether her presentation of Venus resists commodification or whether it too is returned for capitalist gain, thus resulting in a exploitation of Baartman's own history.

Venus – The Play

Parks deals with the body, not only in the subject matter of *Venus*, but also in terms of creating the language of her plays from the body itself. Harvey Young points out that there is a “physicality” to Parks language (*Touching* 141). This language of the body is a highly poetic version of what some would call slang. Words are often shortened or rather spelled more in terms of their pronunciation: yr for you're and your, ya for you, thuh for the, Im for I'm., iz for is, etc. This is the language of the characters, and it differs when a character, like the Negro Resurrectionist in *Venus*, is called upon to quote a historical extract: “Her brain, immediately after removal, deprived of the greater part of its membranes, weighed 38 ounces” (28). Parks's linguistic technique separates actual history from the body by removing the “physical” language and instituting cerebral language. This technique can be viewed as a deterritorialization of history and language at once. By deterritorializing language – unmarking its traditional or systematic form, Parks re-marks her own language and is therefore able to forefront the connection between history and language, to cite tradition as tradition when reverting to historical language. Thus, in Parks's own version of history, the events presented between the quotes are the ones tied to the body through the physical language and its effect on the bodies of the performers.⁷⁶

⁷⁶ Worthen points to Parks's ability deconstruct history through citation: “Citing Saartjie Baartman as The Venus, Parks's play rigorously performs the occlusion of ‘Saartjie Baartman’; like the actress's padded costume, The Venus emerges onstage as a signifier, which we encounter as the signifier of an unavailable – indeed, perhaps unimaginable – history” (13). The play cites Baartman, but cleverly separates this citation from a historical narrative, leaving two remainders – the signifier of Venus, and through her, history uncovered. In other words, Parks's use of direct quotations from historical sources, of parody of historical narratives, and of free interpretation – all differentiated by citation through form – displaces Venus from her history, demonstrating how history itself shapes perspective.

Parks connects the body to history from the very beginning of the process. When she was researching for *Venus*, she admits, “I didn’t know anything about her and I had to go to the library and dig and dig” (Parks, *Chaudhuri* 26). Parks herself operates as the resurrectionist in this case. She has said “I’m interested in resurrecting...with bringing up the dead...and hearing their stories as they come into my head” (qtd. in Garrett 24). Digging up Baartman’s history is a metaphor for rediscovery, for digging up her body, which ironically was still in the storage room at the Musée de l’Homme at the time that Parks did her “digging.” Parks’s interest in digging and in resurrection is reflected in her other works as well; she often presents the character of Abe Lincoln somewhere in her plays, and her novel *Getting Mother’s Body* appears to be a fictionalization of Parks’s process as a playwright. The novel follows the story of a pregnant woman named Billy Beede, who has no financial support for her child. So she travels to her mother’s grave, which is rumored to contain jewels, to dig up her mother’s body and find the jewels. With these, she hopes to provide for herself and her child. The digging also resolves a mystery: whether the mother did bury jewels with her, or whether the jewels were a myth, or even whether Billy’s mother’s lover, Dill Smiles, stole the jewels before burying her. When the grave is originally opened, no jewels are found. It is Billy who insists that the group continue looking for her diamond ring – after all, “[s]ometimes she kept stuff in the hem” (254). When the hem is opened, a diamond ring is revealed. Sometimes one can’t simply dig; one has to *dig and dig* to find the real treasures of history. Just as Billy finds her living through the “resurrection” of her mother, so too does Parks make her living on the figures of the past.

And Baartman is exactly that – a past and a figure. Parks explains that “the butt is the past, the posterior: posterity. She’s a woman with a past, with a big past – History” (Parks, *Chaudhuri* 26, 30). It was certainly Baartman’s posterior/past that

projected her into the future. Her continuous presence in the Museum in skeletal, jar, and plaster form is similar to Parks's view of history. Shawn-Marie Garrett explains that Parks's idea of history is based in simultaneity rather than progression:

History for Parks is not necessarily a progressive experience, or even a set of finished events that can be divided and dramatized by decade. The pain of the past that has never passed is precisely what sharpens the bite of her wicked satire. (26)

At the time that Parks wrote the play, Baartman's past has not entirely passed. To represent this idea in *Venus*, Parks traverses the line between history and the present – creating historical projection. Venus herself becomes a vortex of space/time, whose past exploitation rises again through present performance. This is Parks's resurrection.

Even the timing within the play does not proceed chronologically. The play begins with Baartman's death:

THE NEGRO RESURRECTIONIST

I regret to inform you that thuh Venus Hottentot iz dead.

ALL

Dead?

THE MANS BROTHER, LATER THE MOTHER-

SHOWMAN, LATER THE GRADE-SCHOOL CHUM:

There wont b innny show tonight. (3)

Of course, there will be a show. But Parks's announcement at the beginning sets up the duplicity of the play. She highlights the idea that the characters will perform the

Venus's past (thereby also performing her posterior). In other words, she calls attention to the performance of history by announcing the end – Venus's end – at the beginning. *There wont b inny show tonight*. But there will be. It just won't be the show you (the audience) are expecting.

The show proceeds from this point in chronological order (with the exception of the intermission scene, where The Baron Docteur reads the results – the actual historical results from Cuvier – of Baartman's autopsy aloud to the audience. Obviously, these were taken after her death. But in the second section, the play proceeds where it picked up before intermission. And yet the numbers for the scenes proceed backwards. The Negro Resurrectionist sometimes calls attention to this by stating the scene number and name aloud before it happens. At times there is no announcement. At times he simply announces the name for the scene (even though all the scenes have numbers). And still sometimes he announces the number of the scene, but nothing else. Twice The Negro Resurrectionist counts down to the number of the scene. In both these moments, he counts down past scenes to present. One wonders what all this counting down leads up to. Then one remembers that *thuh Venus Hottentot iz dead*. *There wont b inny show tonight*. By counting and counting down, the Negro Resurrectionist calls attention to the present, and amplifies the relationship of the present to the past. After all, the play does re-present the historical projection of the exhibition of Saartjie Baartman, and through this re-presentation, the audience re-experiences what past spectators experienced: the Venus Hottentot on display – posing, smoking her pipe, climbing about a cage, being pawed by spectators. Only this time, Parks hopes, the audience re-experiences Baartman's exhibition with more than a twinge of guilt.

Yet re-presenting the exhibition of Venus runs the risk of stimulating the Occidental gaze again on the black female body. In fact, Parks's play must drum up

this gaze in order to actually work. Without the gaze, there is no guilt. Parks wants her spectators to question their presence at the play. Still, as I mentioned in my introduction to this chapter, some will view Venus's re-presented posterior with the same fetishization as those who viewed the real thing. Perhaps the most well-cited article on *Venus* critiques the play for re-exhibiting Baartman. In "The Re-Objectification and Re-Commodification of Saartjie Baartman in Suzan-Lori Parks *Venus*," Jean Young asserts that Parks' play stimulates a racist gaze:

But while presenting a 'non-naturalistic meditation on history,' Parks's historical deconstruction presents a fictitious melodrama that frames Saartjie Baartman as a person complicit in her own horrific exploitation; Parks depicts her as a sovereign, consenting individual with the freedom and agency to trade in her human dignity for the promise of material gain. (699)

Jean Young's concern is thus not with the story itself, but with how the story is retold.

Parks was apparently aware of the concern presented in Young's critique when she wrote the play. When Chaudhuri asks her about the possibility that the play would re-objectify Baartman, Parks replies:

I was trying – really hard! – I was trying to make it all right somehow – I didn't want to make her a victim; and yes, it was horrible that they looked at her, and everything else was horrible, horrible, – and it was so very hard to write it, I just couldn't finish. And then at some point I had the feeling that she herself, Venus,

would say to me: Sometimes telling the story is the only
thing that makes it right. (32)⁷⁷

Young's critique is about form. But clearly, Parks's struggle with the play immersed her in traditional form's conflict: how can one create a play about performance that refuses to simply replicate the original gaze? The problems Young finds within the play are the techniques used by Park to stimulate a resistance to the traditional relation between tragedy and audience. In this case, Parks avoids sacrifice in order to prevent disappearance or to steer the play away from the tradition of tragedy – through which, in Benjamin's view, the tragic victim generates a community absolved of the consequences of his/her violent action; the audience, along with the Chorus, plays the part of the original audience – recalling Althusser's suggestion that Brechtian resistance makes the spectators actors (Althusser 209). By eschewing victimization of the black subject, Parks avoids placing Baartman in tautological form. In contrast, Parks implicates the audience in their violent action through their gaze.

To prevent Baartman from being viewed as a victim, Parks portrays her as complicit in her exhibition at points by having the character question her ability to refuse exhibition. If Venus were not presented as complicit – the option Jean Young advocates – then Parks would have portrayed Baartman as a victim. Presenting the history of an African woman victimized by white capitalist society would have been too common for Parks. It would not have taken the play far enough. For presenting that kind of situation is the stuff of tragedy, which, channeling Butler, dissimulates the

⁷⁷ Parks's recent response in an interview with Kevin J. Wetmore is more direct. It's a difficult play, because I don't say, 'Blame it all on the white guy.' We each have a hand in our fate – even if it is just a small hand. And admitting that is part of the process of liberation. Neither is *Venus* about dumping all of the blame on the black girl – and if that's how you read it, you may have missed some of the deeper points. (137)

It seems to be the ambiguity that leaves critics searching. Any disruption of the black/white binary unsettles their niches for critique.

duplicity of performance. Venus was a victim. It's a wrap. The audience returns home and feels good that they are cultured enough to see a production with an African woman as a victim at Yale Rep. They think, "It's so good we don't do *that* anymore...."⁷⁸

Any remnant of resistance employed within the production would be wrapped up in a satisfying ending – the sacrifice of the victim. Another instance of tragedy replaces revolutionary tendencies with an explanation of the past; it is this kind of audience mentality that Parks seeks to avoid in her own portrayal of history. Venus's presence onstage after her death, both at the start of the play and at the end, demonstrates in part that her problem continues. And because Parks refuses to make Baartman a victim, she also refuses to let the audience (at least the white and/or male audience) identify with her. They too suddenly become complicit. Yes, she is re-objectified in front of their eyes. And they are watching it. In fact, they paid to see this! Should they leave? Should they stay? Parks wants to provoke these questions in her audience in order to tell them that it simply isn't over.

For Parks, Venus is not only a subject of capitalism, but also a capitalist subject. To identify with her is to identify with her ability to exploit her body for fame and fortune. To disidentify is to become an audience member, paying for her exploitation. Either way, the viewer is made aware of his/her own complicity in the capitalist performance of aestheticized ethnic sexuality.

The form Parks employs in *Venus* is similar to the performance form constructed by Coco Fusco and Guillermo Gomez-Peña to produce the idea of resistance to human exhibition and particularly the white gaze in *Two Undiscovered*

⁷⁸ See also Elam and Rayner who demonstrate that "obviousness conceals the fact that even in a reproduction we, the contemporary audience members, are still viewing the Hottentot Venus with an assumption of superiority over those earlier spectators, thus ignoring our own complicity in the sight." (276).

Amerindians.⁷⁹ In the performance, Fusco and Gomez-Peña exhibited themselves in a cage in museums, pretending to be natives of a recently discovered community of people. They performed activities within the cages: “sewing voodoo dolls and lifting weights” as well as “watching television and working on a laptop computer” (145). When they needed to go to the bathroom, a museum guide would take them out the cage on leashes. Sometime they presented themselves as a performance. Other times, they presented their performance without saying that it was a performance, leaving audience members to figure out that these were not “real” natives – though apparently at least half of the spectators in this situation assumed that they were “real” (155). Throughout the performances, which toured internationally, Fusco observed that:

Our experiences in the cage have suggested that even though the idea that America is a colonial system is met with resistance – since it contradicts the dominant ideology’s presentation of our system as a democracy – the audience reactions indicate that colonialist roles have been internalized quite effectively. (153)

Exhibitions like Gomez-Peña’s and Fusco’s worked to expose the colonialist gaze hidden under the surface of democracy. Like *Venus*, Gomez-Peña and Fusco present themselves as objectified in order to expose the ability of the other to gaze.

Still, exposure was not always the outcome. In Madrid, a teacher apparently told her students that the two “Amerindians” in the cage “were just like the Arawak Indian figures in the wax museum across the street” (157). Fusco also tells of her experience at the Whitney, where Fusco and Gomez Peña were presented as performing, and where older women “complained that we were too light-skinned, on

⁷⁹ Fusco cites Baartman in her outlined history of intercultural performance (146) as well as elsewhere in her TDR article to demonstrate her exploitation through initial presentation, re-presentation in museums, and documentation in court cases (152; 154; 159).

saying that the piece would only be effective if we were ‘really dark’” (162). Fusco, who observed her own performance with a kind of double consciousness, also observed others experiencing their own double consciousness in relation to the performance. She found that people of color who believed the performance to be real “expressed discomfort *because* of their identification with our situation” (158).

While some identified with the performers, others objectified them, and still others stood in the awkward place of objectification and identification – the kind of spectatorship that makes the spectator flit between the two seemingly impossible points of view. At least one spectator, it seems, consciously chose to objectify in order take control over her role as spectator. Fusco recalls a woman who put on a pair of plastic gloves and touched “the male specimen.” She apparently stroked his legs and moved toward his crotch, at which point Gomez-Peña stepped away. According to Fusco, the woman returned later and questioned the two about their experience, thus turning herself in to the spectacle and Fusco and Gomez-Peña into the spectators.

In general, audience members seemed eager to touch Peña, but they were far more reserved in their physical interactions with Fusco: “while men taunted me, talked dirty, asked me out, not one attempted physical contact in all of our performances” (163). Fusco remained the subject of visual fantasy. It is questionable why men did not touch Fusco. Was it because they wanted her to remain a perfect visual fantasy? Or is it more likely that they were afraid of being seen, thus making visible their lust of the racialized female body?⁸⁰

Fusco’s response to her own performance raises questions about Venus’s character. If Fusco, as a woman in a cage, constructed the performance of herself as an exhibited individual – thereby directly tying her agency to the readings – and still

⁸⁰ It is also possible that Gomez-Peña’s presence altered the dynamics of the situation. The spectators might have been reluctant to approach the female specimen when the male specimen was so close at hand.

experienced discrimination from her observers, is she in fact resisting the dissimulation associated with performance? It seems clear that in Fusco's case the audience included two different types of people – those aware of the ruse and those not aware. And exposing the normally reticent racism of observers in an open environment – i.e. not a theater but a museum where everyone can see each other's responses, makes the audience aware of the kind of racism occurring.

Venus, in opposition, provides a private response. Viewers sit in a dark theatre. Some may leave in disgust with the play, making their responses visible to a few other patrons. Some audience members, upset with the play's content, while others enjoy what they are seeing, either intellectually stimulated by the play or lustfully stimulated by the spectacle. Additionally, an actor hired by the playwright to portray the part of Saartjie Baartman presents the spectacle, raising some of the same issues that *Venus* herself raised in terms of spectacle. The actor is complicit in the production: perhaps playing the part because she values Parks's plays, but also glad to have a chance to play the part because of the competitiveness in the theatre business. Playing *Venus* onstage not only pays decently, but also offers the actress *exposure* for future theatre/film/television opportunities.

Harvey Young points to another issue with the patronage of the play:

Not only does Yale, as does every collegiate institution of a similar age and prestige, have a fraught relationship with the history of black captivity and the equal treatment of women, but there is also the fact that sitting alongside you are predominantly white patrons who paid significant sums of money to witness the event. This is the teeth of [Jean] Young's critique. She sees the replay of history in the very presence of white audiences

paying to see a black female body appear on stage as an exhibit of otherness. (*Touching* 142-143)

But Harvey Young does not blame the play for re-commodifying the black body; he claims that the theatrical forum “is a potential site where the black body can be reclaimed” (*Touching* 144). Instead, Young condemns Foreman’s production of the play, positing that it is the production that re-objectifies and re-commodifies Saartjie Baartman by obscuring the “playwright’s message” and instead focusing on Foreman’s directorial choices. Employing his signature lines of string as well as bright lights that glare at the audience – at times spelling Venus’s name – Foreman did not hold back in highlighting the theatrical. The stage was decorated with phrases about the Venus Hottentot and at times, large round signs with huge paintings advertising Venus’s body were rolled onstage. Costumes also highlighted spectacle – especially in those moments when the play emphasized exhibition. The Mother-Showman, for instance, wore a horizontally striped coat, knickers, horizontally striped tights, and a large conical cap.

While many critics panned the production, some praised it. Irene Backalenick of the *Westport News* characterizes Foreman’s production of Parks’s play as “a marriage made in heaven, a wedding of like sensibilities” (31). She admits that not everyone will like this production, but also contends that Foreman’s techniques are perfect for Parks’s play on theatricality and exhibition. What struck me as odd about the review is that Backalenick referred to Parks and Foreman’s work as a marriage and a wedding, establishing a kin relation between the two and either sexualizing or ritualizing their relationship within the production. Other reviewers made askant comments about Foreman. Alvin Klein of the *New York Times* deems the director “the revered playboy of the avant-garde” (21) and Robert Brustein explains that “*Venus*

was staged by the *daddy of them all*, the redoubtable Richard Foreman” (29).⁸¹ That Foreman is sexualized and/or made patriarchal in the reviews (the first negative and the second positive) poses a question as to whether reviewers also saw Foreman consciously and subconsciously as looming over Parks’s play because she is a woman. In other words, are these reviewers reinscribing patriarchy by foregrounding Foreman’s personality and relegating Parks to the background? Or is this a simple function of Foreman’s fame and Parks relative newness to the business of the time? Klein and Brustein’s subjective fear of providing a white objective critique of Foreman’s play yields instead sarcastic jibes at Foreman – attempts which seem to make him the Venus of the play. Foreman becomes the sexual substitute for Venus in reviews because he is a safe target. Critics, who refuse to admit to their own sexualizing gaze, focus on the white male instead, making him into their ideal sacrificial victim.

Variety reviewer Markland Taylor also avoids critiquing the Venus, noting that Adina Porter brings “humor and humanity” to the title role, perhaps implying that the difficulty in portraying Baartman is finding her humanity. But instead of criticizing Porter’s portrayal of the Venus, Taylor focuses in on the other main actress in the play, Sandra Shipley:

Shipley, an actress of proven talent, is one in by the three roles she plays – two men and one woman – and by unfortunate costumes. Whenever she is onstage she clearly suggests that her trio of characters should be portrayed by an actor rather than an actress (as devised, Mother-Showman would surely be more effective as a man in drag). (69)

⁸¹ Italics are mine.

How fascinating that Taylor's critique of Shipley fixes itself on being rather than doing. He makes no comment on Shipley's actual portrayal of the roles (other to mention that she possesses "proven talent"), but instead hones in on her costumes, which he views as conflicting with her abilities. And in the most perverse move, Taylor criticizes Shipley for simply being a woman who apparently cannot measure up when it comes to performing in a play about women. Personally (and not surprisingly), I fail to see how Shipley's performance could have been more effective, even if she were a man in drag. Foreman's casting of a woman in a role magnifies Parks's theme of complicity. If it were a man in drag playing the Mother-Showman, then Venus could easily be construed again as the victim of male oppressors, thus amplifying her status as victim and not demonstrating the complications in society presented in Parks's play. Without a woman in this role, all the major characters would be played by men and thus a projection of "man" would undermine their outer personas.

Whether critics were in favor of the production, elements of their critique did not focus on the play, which they seemed to find difficult to critique or read because of the consciousness about their subjectivity. It is far easier for critics to condemn Foreman for their dissatisfaction with the production than it is for them to openly confront the racism and sexism that unsettles their objective gaze. *Venus* calls attention to a viewer's own subjectivity, making the task of the critic nearly impossible. Recognition of subjectivity is part of the deterritorialization accompanying cruelty. Parks's play deterritorializes the spectator of the mask of capitalist gaze; by showing Venus's complicity, Parks's text makes the spectator recognize his/her own complicity in how capitalism guides him/her to view the female body. Parks and Foreman's re-presentation of Venus creates a schizophrenic relation with the audience, a relation that forces even the most seasoned critic out of his/her

capitalist seat. Because of the schizophrenic presentation of the gaze toward Venus, the audience has no choice but to abandon pity in favor of self-loathing or find pleasure in their own sexist/racist gaze.

It is in part Foreman's techniques that bring to life the play's intended form. In a play that presents exhibition as exhibitionism, spectacle must be emphasized and critiqued throughout its presentation. Foreman's directorial emphasis does exactly that. His strings are intended to distance the audience from the play and make the viewer aware of what s/he is viewing. The glaring lights, employed at times when showmanship is highlighted, serve to remind the audience that they are watching; their voyeurism cannot go unnoticed. Additionally, Foreman introduced a red light that flashed at the top of the stage throughout the performance. While this light serves as a continuous reminder to the audience of their voyeurism, it also could have other implications, including prostitution; Foreman could be critiquing his own production for re-presenting Baartman, for prostituting her through his performance. But when asked about the flashing red light, Parks had a different view: "I love that flashing red light! I haven't asked him why it's there. You could say it's the heart of Venus that beats forever. It's luuuuv. It's ya luv lite, right there" (qtd. in Shewey 34). Parks relates the red light to one of the most intangible qualities of all – luuuuv. For her, the light is in part Venus at the production. The continued beating of Venus's heart is an achieved resurrection of Saartjie Baartman. After all, it is her body that brings voice to the story.

Venus – Resistance

In her preface to the play's script, Parks introduces a "road map" to the style she uses in the play. This roadmap is found in her other plays, and serves to express how Parks sees the play's rhythms in connection with the language. Mostly, the road map demonstrates the difference between "*(Rest)*" – a breather – and "*A Spell*" – an

elongated and heightened (*Rest*) with an “architectural look” consisting of the characters names without any spoken lines. Parks writes, “This is a place where the figures experience their pure true simple state. While no action or stage business is necessary, directors should fill this moment as they see fit” (ix). Unlike many playwrights, Parks leaves parts of her script open to the director’s interpretation; she even inserts text with brackets to indicate that the text could be cut for the production if the director so chooses. Most of Parks’s roadmap highlights the viscosity of language in her play; the rests and spells are moments where the language stops, and the play takes on a visual focus. But the language itself is also visual. As Harvey Young suggests, the “physicality” of Parks’s words integrates the body with its language: “The focus here rests not on the utterance itself but the process by which that utterance manifests itself, the position of the body at the moment of enunciation, and the reverberations of the sound haven been spoken” (*Touching* 141).

Venus pushes the connection between Parks’s language and the body, thereby emphasizing the influence representation (language) has on the spectator or on how the spectator views *Venus*. At the start of the play in a scene entitled “Overture,” Parks literally enunciates the body. Three characters, The Negro Resurrectionist; The Mans Brother, later the Mother Showman, later the Grad-School Chum; and The Man, later the Baron Docteur announce (or enounce) “The Venus Hottentot!” in succession. Then the characters announce themselves – their own character names. Finally they begin to announce the other characters’ names for each other: The Negro Ressurrectionist shouts, “The Man, later the Baron Docteur!” and The Man, later the Baron Docteur returns the favor. Finally, they altogether announce “The Venus Hottentot!” and The Venus announces herself with slightly less vigor than all the previous exclamations, “The Venus Hottentot.” The announcements are a play on the production – not only the production of Saartjie Baartman as the Venus Hottentot

onstage within the plot, but also the re-production or re-presentation of a Venus Hottentot. These announcements enunciate the woman, Saartjie Baartman, in terms of her body, the Venus Hottentot. Moreover, they unmark her, casting her name away from her reality (Baartman), and re-mark her by naming her as the fantastical Hottentot Venus. She is no longer a human; she is an Iph – a commodity. As soon as the play begins, it calls attention to reinscribing this woman as Venus, while exposing the elements of re-inscription.

The Foreman production pushes the enunciation further by framing the scene with blinding lightbulbs that spell out Venus's name like an old-style theatre sign. Above the lights, a platform sits at the back of the stage – giving the set the feeling of a supreme court setup. Most of the performers are on the platform at the start of the play – their bodies cut off by the wall as if they were judges. Venus walks slowly onstage in a bikini-like outfit that exposes her body. An artificial buttocks extends the actress's (Adina Porter's) body to the supposed historical proportions of Baartman. At the each side of the stage, there are ladder-like steep stairs with handholds for support. They lead up to windows; these could be characterized as either windows from apartments or stage box seats depending on how they are used. The Negro Resurrectionist climbs up the stairs at the beginning of the play. He spends most of the time on these stairs, observing the Venus during the scenes. He is, after all, in part telling her story or resurrecting her. While Foreman cast black actors for the roles of The Negro Resurrectionist and The Venus, he also cast a black actor, Peter Francis James, as The Baron Docteur – a character that is undoubtedly intended to be a white man. Thus, both the two other main characters in the play, played by James and Shipley, are at times, not exactly what they seem to be. Through these casting choices, Foreman again highlights social construction.

Other performers in the show make up a chorus that, Harvey Young argues, “has (post)modernized the Greek Chorus.” Young observes that Parks reverses the Greek formulation of a vilified “other” by presenting the other (Venus) engaging with members of society (the Chorus). As opposed to being a *xenos* on the outskirts of the play, Venus is at the center. Because of this, Young posits that the chorus does not operate as a champion of “civic pride” but as a mode through which the spectator questions his or her prejudices (*Choral* 45-46). The Chorus plays The Eight Human Wonders – the freaks that accompany Venus in her show. They also fill in different roles in a play within *Venus* and sometimes serve as spectators or as the Baron Docteur’s students. Again, Parks underscores the interchangeability of people. An actor who plays a role at the level of Venus, sympathizing with her, at least momentarily, in the next scene is presented as a spectator groping her body for his own pleasure. Parks does not let any of her characters off the hook, just as she does not let any of her audience members off the hook. By watching the play, we are complicit in Baartman’s original presentation, and we too could change quickly into Baartman’s spectators – those who paid to objectify her body.⁸²

Following the overture, the spectators are given a glimpse of “The Girl” as Parks names her character before The Venus. Scene 31: May I Present to You “The African Dancing Princess”/She’d Make a Splendid Freak is the only scene where the Venus is fully dressed. She works at the back of the stage, cleaning, with her back to the audience in what could best be described as a normal cotton dress. The Man (James) and The Mans Brother (Shipley) argue over whether The Man will finance

⁸² This became all too clear to me when I was sitting at the New York Public Library watching the film. In the booth next to me, a white man with a reddish gray mustache was thoroughly enjoying watching the Broadway production of *Tommy*. But more and more, he turned to look at my screen. When he got up to leave he motioned for me to take off my earphones. “What is that?” he asked. “It’s Suzan-Lori Parks, *Venus*,” I replied. “It looks wild!” he said, with a connotation of wild meaning fun. I replied with a hesitant “yes” and returned to the video, wondering if he would return to watch it (this time with sound) and also feeling a little intellectually nauseas.

The Brother for another one of his ventures in show business (his past ones apparently failed). When The Man doubts The Brother's ability to be able to find a dancer for his proposed project, The Brother points to The Girl cleaning at the back and says, "That girl for instance." Choosing The Girl to be The Venus is arbitrary. She is, as this point, simply an Iph willing to be trafficked by the capitalist system. Indeed, it seems that in The Brother's eyes, any African girl could serve as a freak in a European show; in Rubin's view, she would operate as a gift from the Man to the Brother, a gift to encourage his success in the system. The Brother and The Man make the offer to The Girl, promising her riches to the point where she will not have to work again. The brothers seem to think the deal is settled until The Girl asks, "Do I have a choice? I'd like to think on it." The Brother and The Man close in on her, speaking right into each ear.

THE BROTHER

Whats there to think on? Think of it as a vacation?

2 years of work take half the take.

Come back here rich. Its settled then.

THE MAN

Think it over, Girl. Go on.

Think it all over. (17)

Two spells and two rests follow the language. The Girl laughs, "Hahahaha!" and the men break away from her, realizing they have accomplished their goal. Within the laugh, portrayed by Porter as awkward, Venus expresses a desire to be equal with the men, or rather to have them treat her as equals. She laughs as if she were trying to laugh with them. The Man remarks, "What an odd laugh" (18) indicating that her desire to be a part of their society, their class, is a desire that the white men will never

comprehend. Yes, Venus is complicit because of her desire to climb the ladder. Unlike Antigone, Venus chooses the vertical kinship relation over the lateral. And she, the Venus, results from both chance and choice. In contrast to *Antigone*, the schizophrenic relation is not part of Venus's actions; she does not strive for a lateral bond. Instead, the schizophrenic relation Parks presents interrogates dramatic form through corporeal form. Venus's choices consistently enhance the spectacle of her body. While Antigone accelerates the process through choosing and acting, Venus chooses, and this process is accelerated by the overproduction of her body.

Parks immediately presents the spectator with the dire consequences of choice. When Venus reaches England, the stage becomes dark, and a cold blue light introduces The Girl to the streets of her new home. She finds herself alone with The Brother, relying upon him for food and everything else. The Brother instructs her to lift up her skirt so he can grope her. The Girl begins to protest "I don't—" but is cut off by The Brother's "Relax." Parks's stage directions read: "*They kiss and touch each other. He is more amorous than she*" (24). The Brother pushes The Girl up against a wall, discomfiting the audience with a sexual relation based entirely on power. Venus is only "amorous" because she depends upon The Brother. The vertical relation, it seems, requires the female to sacrifice her own body to male sexual desire. After all, capitalist desire is patriarchal, and by climbing the ladder, Venus finds herself submitting to man's view of her. To make vertical kin moves, she must allow voyeurism and even encourage it.

Enter the main voyeur in the play, the Baron Docteur. He is the lone spectator in the play within a play entitled "For the Love of Venus." In the Foreman production, the Baron Docteur watches from his window/box seat. Parks specifies, "*It's almost as if he's watching TV*" (25). "For the Love of Venus" is a soap opera. The Bride-to-Be and The Young Man enter. Both have full masks that they hold up to

their faces on sticks. The masks enhance the theatricality of the moment, and call attention to the construction. Parks uses metatheatre (or meta-metatheatre because the play-within-a-play occurs within a play that already calls attention to its theatrical form) to represent whiteness. Indeed, while the Venus is in part constructed by whites and in part herself, whiteness itself is a construct. And it is returned to the spectators as more deceptive and heavily layered by the playwright through this play-within-a-play.⁸³ But the layering is too deep for some to see. Brustein remarks, “The play needs editing (the play-within-a-play could easily go)” (29). And yet without it, the play would re-present only Venus and not the affluent whiteness made desirable by capitalist culture’s own return. That Brustein did not infer the relationship of the scenes to the whole begs the question: what does this play within a play reveal?

The content of the play within the play (which is found in spurts throughout the production) mirrors that of *The Hottentot Venus, or Hatred of Frenchwomen*. A man falls in love with Venus after seeing her after exhibition and no longer desires his bride. But in Parks’s version, the Bride-to-Be counters her husband’s mis-affection by dressing up as Venus and attracting him to her. Unlike her easily removable mask on a stick (her everyday mask that flexibly reveals and hides her heavily made-up face), the Venus mask permanently hides her identity. Additionally, the Bride-to-Be wears a shiny brown buttocks over her dress, highlighting the essential “parts” of the Venus.

Harry Elam and Alice Rayner describe the final section:

In “For the Love of Venus,” the bride-to-be disguises
herself as the Hottentot Venus but is invisible behind the
wedding veil. The veil classically both protects from
and inaugurates desire. The uncertainty of who is

⁸³ Alternatively, as Kevin J. Wetmore contends, the play, which is represented in pieces throughout the larger play of *Venus* can be viewed as a metaphor for the impossibility of recovering the entire history of Baartman (101).

behind the veil (the actress playing Venus, another?)
combines the two plays through concealment and
indicates strongly the familiar awareness of how white
male desires project onto an imaginary, blank Other,
onto someone who is not there. (274)

There is a moment in the Foreman production of the play-within-a-play where the Venus could be the “real” Venus. It is only in the unmasking that the audience finds out who is behind the veil. While Elam and Rayner point to a “blank Other,” I would like to stress that this “Other” is not entirely blank. She is an Other after all and she is an Other because she is a she. Desire for the female body trumps desire for a different ethnicity here. When the Bride-to-Be takes off the mask, the husband finds that he can lust after her despite her whiteness; the large buttocks continues to be present on the bride. It isn’t about the whole. When it comes to the female body, it’s about the parts.

And for whom is this more true than for the Venus? In Scene 28, Footnote #2 Parks introduces a historical extract of Saartjie Baartman’s autopsy report. The Negro Resurrectionist reads:

“Her brain, immediately after removal, deprived of the
greater part of its membranes, weighed 38 ounces.”
(*Rest*) “Her spinal cord was not examined, as it was
considered more desirable to preserve the vertical
column intact. The dissection of her nerves, although
carefully made, revealed no important deviations from
the ordinary arrangement.” (28)

The Negro Resurrectionist reads on about her liver, gallbladder, and stomach. The autopsy report is intended to disgust the audience. It is presented here when Venus is

onstage, posing at one of the tables. She is about to find out that the Brother placed her under different management, that of the Mother-Showman.

Scene 27 introduces the Mother-Showman and Her Great Chain of Being. Her Great Chain of Being is the Chorus of the 8 Human Wonders – Venus’s fellow freaks. The Mother-Showman speaks directly to the audience as if they were the spectators she needs to draw in. She encourages them to “gawk” and “gaze” at the freaks inside. She unveils a new girl, #9, as an exhibit for separate admission. It is here that the Mother-Showman names her, the Venus Hottentot. The Chorus transforms into a chorus of spectators gawking at the Venus. In this moment, the play’s audience serves two purposes: they witness the play *Venus* and they also witness the transformation of The Girl into the Venus Hottentot. Parks implements the chorus to reflect the views and actions in the spectators – similar to the way the Greek Choruses sometimes represented the civic audience. As soon as Venus is announced/enounced, it is the play’s spectators that remake her as the Venus. Without us as witnesses, there would be no point to the transformation. Parks once again plays upon the audience’s complicity in the re-commodification of Saartjie Baartman by witnessing her transformation into the Venus – the performative body. Baartman’s body thus becomes the form in addition to being the figure enticing the spectators and at the same time instilling guilt in the audience in association with their willingness to exploit. The form that Venus’s body draws a rhizomatic relation with the form of the play, unraveling the spectacle of Venus just as she is presented.

The spectacle of Venus is enhanced; scene 24 assaults the audience with a whirlwind of presentation revealing the seams of how the Mother-Showman presents the Venus for show. Venus dances, she looks alive – posing with a pipe in her mouth, she looks pitiful, she walks, she is felt by white-gloved hands that reach through a wall to touch her, she is available for private showings, she is touted as “the missing link,”

she is pawed. And in one act, the Mother-Showman kicks her repeatedly – professional wrestling style. The Mother-Showman tells her how to stand. After all, profile is “the Hottentots best angle.” The Chorus of the Spectators laugh: “HAHAHAHAHAHA.” Parks continues this laughter for three lines. The Venus forces a smile and laughs too, “Hahahahahahaha!” Again, she attempts to join the higher culture through her laugh. By finding herself funny, she strives to forge a relation to the high-class spectators, who only find her laugh more of an oddity coming from an already othered other. The Venus looks out to the audience of Yale spectators, who must at this point feel repulsed by all the Mother-Showman’s techniques for attracting customers. As Venus’s frozen smile stares out over the audience, the Negro Resurrectionist speaks, “Historical Extract. Category: Literary. From *The Life of One Called the Venus Hottentot As Told By Herself: (Rest)* ‘The things they noticed were quite various but no one every noticed that her face was streamed with tears.’” (47). This final point plays too on what the spectators to Parks play don’t notice, mainly because Porter’s face is not stained with tears. By denying the audience the sight of the Venus crying, Parks denies them what they want to see – their own compassion.

The spectators too are struck again and again in the play with images of the Hottentot’s best angle. At times, the chorus carries out life-size playing cards depicting the Venus in different poses, mostly in profile, sometimes with her pipe and feathers, sometimes without. At other times, the chorus rolls on the large round signs with the Venus’s picture. These projections of Venus highlight the profile pose and make watching the play rather difficult at the moments when the human representation of Venus, Adina Porter, turns sideways to pose for the spectators. The magnification of the pose through the large paintings calls the spectator’s attention to his/her own gaze. Elam and Rayner explain, “The pose is an act that paradoxically accepts and

refracts the gaze of the spectator and turns the play itself into a test *of* the audience, not *for* the audience” (95). Elam and Rayner’s suggestion leads one to think that the only proper response for the audience is to turn off the spectacle by leaving the theatre. Oddly enough, it is the overproduction of the Venus’s body that allows us to see what Deleuze and Guattari refer to as “the body without image” (*Anti-Oedipus* 8) – Adina Porter as the Venus. For a moment, she embodies the body without organs because by viewing her, the audience (or at least the part of the audience that isn’t consuming her as the spectators were in the past) view her as the unconsummable.

Although, as Lauren Berlant suggests in her essay “National Brands/National Body: *Imitation of Life*,” a prosthesis can sometimes be a way for women to use corporeality as a mask that allows them to fit into capitalist society (marriage as prosthesis), prosthesis in theatre can play a large part in the body’s presentation as resistant to consumption, depending upon how the prosthesis calls attention to itself through corporeal form. Deleuze and Guattari write about prosthesis in relation to a male schizophrenic judge who chooses to dress as a woman: “The breasts on the judge’s naked torso are neither delirious nor hallucinatory phenomena: they designate, first of all, a band of intensity, a zone of intensity on his body without organs” (19). Like the buttocks on Porter, the breasts on the judge serve up his body as separate from the prosthesis. It is the prosthesis itself that calls his own body into question and translates it into a body without organs, or a body with zones of intensity that call attention to the process of the body’s becoming. Porter’s body is highlighted too – sacrificed – as it becomes Venus through the prosthetic buttocks in profile.

Elam and Rayner evaluate Porter’s becoming Venus through the artificial buttocks:

Throughout the production, the artificiality of this Venus
struggles against the reality of the actress. Where does
the costume end and the real body of the actress begin?

Venus appears on stage as a construction, materially showing the costume cannot conceal the reality of the actress' body or the dismemberment of Saartjie Baartman. In one sense, that theatrical construction, combining material and discursive elements, functions as a kind of postmodern aesthetic of resistance, quoting and criticizing but also reinscribing the 'regimes and machineries' of power that defined the Venus Hottentot. (272)

Venus is a construction, and that construction is embodied in the ass. The ass can be likened to Barthes description of Ivan's beard in Eisenstein's still – an object that he refers to as obtuse: “the obtuse meaning appears to extend outside culture, knowledge, information; analytically, it has something derisory about it: opening out into the infinity of language, it can come through as limited in the eyes of analytic reason; it belongs to the family of pun, buffoonery, useless expenditure” (55). Ivan's beard qualifies as obtuse because it both reveals artifice and cites a historical figure (58).⁸⁴ In other words, the costume calls attention to itself, lampooning the character it creates as it creates character. Venus's prosthetic ass calls attention to her because of its

⁸⁴ Barthes full quotation is worthy of inclusion because it explains how the prosthesis can be both a Brechtian and a postmodern artifice:

The obtuse meaning, then has something to do with disguise. Look at Ivan's beard raised to obtuse meaning, in my opinion, in image VII; it declares its artifice but without in so doing declaring the 'good faith' of its referent (the historical figure of the czar): an actor disguised twice over (once as actor in the anecdote, once as actor in the dramaturgy) without one disguise destroying the other; a multi-layering of meanings which always lets the previous meaning continue, as in a geological formation, saying the opposite without giving up the contrary (two-term) dramatic dialectic that Brecht would have liked. The Eisensteinian 'artifice' is at once falsification of itself – pastiche – and derisory fetish, since it shows its fissure and its suture: what can be seen in image VII is the join and thus the initial disjoin of the beard perpendicular to the chin (58).

excess. The ass is the excess in that (a) it is this excess that originally made Baartman so desirable and (b) it is not a “real” part of Porter’s body but rather something that points to the excess, or the excess of the excess. The excess, the ass, is parodied as a construction, thereby revealing through return the excess of the spectacle of Venus.

Parks extends the duplicity of the audience as Venus’s audience through the following scene wherein the Mother-Showman and the Venus count the take. Elam and Parks’s view this act as a connection between Parks’s own spectators and the Venus: “As the Mother Showman counts her cash aloud, one might well wonder what the evening’s box office take for *Venus* might be” (272). Indeed, it is Parks’s continual citation of this collective – the collective of the privileged paying audience – that overwhelms personal spectatorial experience normally determined by race/gender/class and puts all the spectators in the position of objectifying rather than identification. How the spectators react to their objectification of the Venus does seem to differ along lines of race/gender/class, as seen by the responses of scholarly critics and reviews. But they cannot escape objectifying the Venus. Plus, with a mostly white bourgeois audience on hand at Yale Rep, class projection must be seen through the eyes of the viewer. In other words, the viewer, when watching, must be made aware of her class, and the difference between her class and the Venus’s (who dies alone in poverty). All members of the audience are forced, in part, to identify with the paying spectators because they are paying spectators, and with the Mother-Showman too because they are making this production possible through production (i.e. cash). And Parks punishes them for this identification, by returning their sexualized, racist gaze to them through the spectacle of Venus.

But there are other reasons for the counting too, as Parks explains how counting is connected not only to the play as a form of capital but also to Venus’s form:

I wanted to give her scenes so that we could really hook up with her and find out that: yes, she's very intelligent, yes, she had a hand in her own destruction, and she wasn't just some dummy or some opinionated loud-mouth. I tried to give her little things – she can count, and she can wheel and deal, and later when things are a bit better for her – I just love that scene – how she enjoys showing herself off, how she's so thrilled with herself. (Parks, *Chaudhuri* 32).

Venus's ability to count is another strategy for Parks to show Venus' complicity in her own exhibition. She is not only subject to capitalism, but is also a capitalist subject. But this "little thing" as Parks calls it, is also a huge thing; after all, a woman who can count is also a woman who can earn. And it seems the Venus will do this at all costs. It is her primary desire. And in order to earn, Venus seeks kinship with those ahead of her, like the Mother-Showman.

In an attempt to become like the Mother-Showman or in an attempt to steal her place within the arborescent structure, Venus even tries to steal from the Mother-Showman, who catches her. When she then asks for more money in an attempt to re-negotiate her salary because "We're all paid equal/but we dont draw equal" (53), the Mother-Showman refuses. Venus tries a different strategy:

THE VENUS

Im leaving then.

THE MOTHER-SHOWMAN

Where to?

THE VENUS

Home.

THE MOTHER-SHOWMAN

But yr not yet rich and famous.

THE VENUS

Im not?

THE MOTHER-SHOWMAN

Yr a little known in certain circles but you havent made
yr fortune.

Go back home and folks will laugh.

Hahahaha.

Stay. (54)⁸⁵

To leave, to return home, would mean giving up her vertical ascent. Even though Venus has not climbed much higher, her desire for fame and fortune has only enhanced. After all, she now sees that riches and fame are out there. Her spectators have it. Even the Mother-Showman is wealthy compared to Venus. So the Venus suggests that she will show herself. And The Mother-Showman both threatens her with a lack of safety and promises her more *exposure*: “100 cities in as many nights!” (57). Venus still objects, though her stubbornness wanes. In a mirror of what she said before as The Brother, The Mother-Showman tells Venus to “Relax.” But by relaxing

⁸⁵ Historically, Baartman was supposedly offered the chance to return home in a trip that would have been paid for by abolitionists. For some reason, she refused the offer (Warner 192).

the Venus complies and becomes a hand in her own undoing. The Venus, through her complicity, literally embodies capitalist performance.

Eventually, the Venus's efforts are "rewarded" by the system. Parks strays from known history when she writes in a love relation between The Baron Docteur and The Venus. After watching her for almost the entire first half of the play, The Baron Docteur writes The Mother-Showman an ample check – one that The Mother-Showman can retire from – because as he explains, "I'd like to take her off yr hands." Really, he desires to put the Venus in his own hands. He speaks to Venus after the Mother-Showman has released her.

THE BARON DOCTEUR

Well.

Lets have a look.

Stand still stand still, sweetheart

I'll orbit.

Don't start Ive doctors eyes and hands and hands.

Well

Extraordinary.

(Rest)

(Rest)

Sweetheart, how would you like to go to Paris? (86)

Though the rests do not specify any particular action, in the Foreman production, the Baron Docteur touched The Venus's ass "with more salaciousness than medical disinterest" (Elam 23).

Here the audience is first asked to enter into a personal relation with Venus. As the voyeurs of the production, they are forced to identify with The Baron Docteur, who is the primary voyeur throughout the play. And this one-on-one identification,

when combined with the groping, is even more unsettling than before when the audience viewed itself as a collective. Each individual audience member salaciously gropes The Venus. Again, Venus is offered an option: whether to go with the Baron to Paris. Again, she asks, “Do I have a choice?” And Foreman directs this question to the audience mimicking its play at the beginning of the production. But the Venus’s decision does not rest on happiness. She asks the Docteur, “Will you pay me?” and manages to obtain 100 a week from him with “new clothes and good meals.” The only request he denies her is her own room. “Yll sleep with me,” he explains (88). To forge this kin relation, Venus must continue to operate as a capitalist body or a body always ready to be trafficked. Parks’s focus on the moments of transition in Venus’s life, from the Man to the Brother, from the Brother to the Mother-Showman, and finally from the Mother-Showman to the Baron Docteur is a focus on the moments when Venus is deterritorialized and reterritorialized toward capitalism; it is almost as if she passes through Deleuze and Guattari’s syntheses of production. Even the order of names demonstrates Venus’s rise. First, with the Brother, she has attached herself to someone more her status as brother reflects lateral. Though nominally the relation appears lateral, in essence it is vertical. The relation is like the first connective synthesis – where the Venus produces and the Brother benefits from her production. Then with the Mother-Showman, she is attached to someone not only hierarchically above her (Mother) but also someone whose name is partially a post in the capitalist system (Showman). It is here that Venus undergoes the second disjunctive synthesis. She is renamed from “The Girl” to “The Venus” for the purposes of production. Her final relation with the Baron Docteur indicates a replacement of kin with commodity – the third conjunctive synthesis. No longer is Venus connected with someone who has the name Mother and Brother. The Baron Docteur is simply made up of status and profession only; he is himself a trader of commodities, and a commodity as such.

Venus's constant interchangeability underscores her connection with the vortex. She is always ready to be passed on through new relations, provided she the relationship moves her higher in the structure than her prior relationship.

So of course, when the Docteur extends the invitation, Venus's decides to go; this time she actually says "Yes" and the play proceeds into intermission. But there is no respite from *Venus* for the audience. Parks leaves instructions:

Scene 16 runs during the intermission. House lights should come up and the audience should be encouraged to walk out of the theatre, take their intermission break, and then return.

The Baron Docteur stands at a podium.

He reads from his notebook

The Bride-to-Be sits off to the side reading from her love letters. (91)

The Baron Docteur's lecture is based on those given by Cuvier after his post-mortem examination of Saartjie Baartman. It is a technical list of the specifications of the Venus. He reads of the dimensions of her bones, her facial features, the pattern of her hair – describing her body in a horrifyingly objective analysis. Before he begins this lecture, Parks writes in a statement so that the audience knows they can leave and take their intermission break, "Colleagues and Distinguished Guests, / if you need *relief* / please take yourselves uh breather in thuh lobby./ My voice will surely carry beyond these walls..." (92).

Even if the audience left the theatre, they were subjected to the Baron's voice in the lobby, as the speech was pumped in over speakers. Parks relentlessly assaults the audience with the Venus's body. So there is no break, and no real possibility to look at the play as past/passed during the intermission. As I mentioned earlier,

Baartman herself had not really past/passed. The presence of parts of her body and body mold in *Musée de l'Homme* at the time of the production meant that for Baartman there never was a respite from exhibition. Even though at the time, her body parts and mold were in storage, the fact that she continued to be part of the museum's "collection" yields not only a potential for exhibition, but exhibition in itself. To be part of the collection is to be a transient identity, subject to the will of the exhibitioner – forever an Iph.

And here the closeted Baartman reflects back on the performance. Even when *Venus's* audience walks away from the play re-presenting the exhibition, the exhibition continues to flood their mind because of the doctor's voiceover. Through this historical re-enactment, it is the Venus's body that continues to speak, to be noticed, to find itself uncloseted through Parks's speech. Parks experiments with form refract the audience's traditional expectations of a play by forcing it upon them during the much needed intermission. While Parks prevents the audience from viewing the Venus as a victim of past racial and sexual exhibitionism – thus preventing a denial of responsibility on their part – she manages to make each audience member complicit in Baartman's original and continued exhibition.

If the spectators stayed to watch the Baron Docteur's presentation, they would have also seen his reaction to the love letters read aloud to the Bride-to-Be. In the Foreman production, these words, often referring to the bride's love as artificial and lasting through time, seem to interrupt The Baron Docteur's thoughts, disrupting his concentration on his lecture with varying magnitudes. This struggle appears to be the conflict between the Docteur's feelings for Venus and the social taboo against those feelings. Parks structures his lecture as an apparent message to himself; if he remains objective when he continues to present about the Venus, he can deny the past – his past relationship with the Venus/the passing of Venus and his part in it. It is this

conflict, between the social taboo of relatedness with the other and the Docteur's love for Venus that looms over the second part of the play.

Venus and the Docteur's relationship projects the conflict between the lateral kinship relation and the vertical one. Venus's strategy is to pursue a move up the arborescent structure by establishing a lateral relationship with the Docteur. Her objective is to suppress the vertical part of the relationship – at least to the eyes of the Docteur – in order to appear lateral, thereby making a vertical move. Venus must perform the role of wife and the Docteur must accept her performance in order for the lateral relation to be forged. Indeed, it is Venus's strategy to deny her own vortex of identity – an identity determined to be permanent because of her otherness. Performing other, she never truly fits in. But performing wife, she has a chance; the problem is that the Docteur's infatuation is too tied to her otherness. He is in the relationship for the opposite reasons. His vertical move – to gain notoriety through exhibiting and scientifically evaluating the Venus for the field of anatomy – depends upon his ability to maintain a vertical relationship with his subject. He needs to be able to possess her and control his relationship with her so that he can control his research; for him to ascend, she must continue to perform as other. The Docteur's task is to deny his own desire for a lateral relationship with the Venus in the eyes of society, thereby making a vertical move through his objective gaze.

When the Venus and the Docteur are revealed in bed at the beginning of the second section of the play, they are presented in terms of their conflict between the vertical and the lateral. Foreman's bed is a vertical one, standing up straight so that it appears as a diorama to the audience. Thus, their "love" is part of a continuous exhibition of Venus. But it is also a lateral relation displayed in a vertical format – the bed. In the scene, the interplay of their kin conflict is magnified through the Venus's

desire for the Docteur's love (she remains in the bed while he leaves) v. the Docteur's expressed desire to gain notoriety from exhibiting The Venus in academic circles.

THE BARON DOCTEUR

Most great minds discover something
Ive had ideas for things but,
My ideas r—
(You wouldn't understand them anyway.)

THE VENUS

Touch me
Down here.

THE BARON DOCTEUR

In you Sweetheart, Ive met my opposite-exact.
Now if I could only match you.

THE VENUS

That feels good.
Now touch me here.

THE BARON DOCTEUR

Crowds of people screamd yr name!
“Venus Hottentot!!”
You were a sensation! I wouldnt mind a bit of that.
Known. Like you!
Only, of course, in my specific circle.

Venus's appeal for sex appears to go unnoticed by the Docteur, who is too distracted by the career possibilities because of his relationship with the Venus. The Docteur tries to force himself to ignore seeing the extent of his desire for her; if he is overwhelmed by desire, then she can forge her lateral relation. He gives the Venus chocolates and turns away from her in the bed to masturbate, under the auspices that he is controlling his passion. After all, as he mentions repeatedly, he has a wife. He remarks to her, "She and I are childless you know." This final statement may cause ambiguity as to what the Docteur is fulfilling in his relationship with the younger Venus. Is it that he sees this vertical relationship as a father/child relation? A child who can assist his career? Or is his obsession with her body based on an idea of her larger genitalia and buttocks as a sign of fertility?

Later in the play, their relationship appears at first to be more – at least when the two of them are alone together. The Baron Docteur has been bringing Venus to the anatomy school where she learns French while his students measure her body. Then the two of them spend time alone together – apparently at her apartment. When she asks the Docteur if they can go out to dinner, he refuses and The Venus vents her dissatisfaction:

THE VENUS

Its always only you and me.

You and me this room that table.

We dont go out.

No one visits.

You dont want me seen.

THE BARON

Yr seen enough at the Academy.

THE VENUS

That dont count. (126)

Venus's economic response – that being seen at the academy does not count – stresses the capital nature of the situation. Their relationship remains closeted because The Baron Docteur wishes to preserve his social status. An open relationship with the Venus would allow the Venus to rise on the vertical ladder, but would mostly likely move him down a few steps. While the Docteur and the Venus do exhibit tenderness earlier in the scene and after this short fight, the real horror arises when Venus points the Docteur to her pregnant, swelling stomach. This alteration of her form is not one the Docteur appreciates. He immediately breaks away from her, concerned for his social status and reputation. Venus is excited about the pregnancy, perhaps at first viewing it as a possibility for the two of them to share a lateral relationship; she may view her pregnancy in terms of the Docteur's former lament that he and his wife are childless as an opportunity to replace his wife. But she quickly agrees to have an abortion after she sees that her pregnancy distances her from him.

Immediately after she acquiesces and leaves the room, the Docteur's grade school chum enters the scene. For the Docteur, The Grade School Chum voices the Docteur's fears of the consequences of his relationship with Venus. One may wonder whether this character is intended as a figment of the Docteur's imagination – whether indeed Parks positions the character as a figment to demonstrate that the Docteur's fears of social consequences are exaggerated beyond what the actual social consequences would be. The Grade School Chum first cautions the Docteur not to talk too loud about the pregnancy, warning "Everyone kin hear yr business." Parks' alteration of the word "can" into "kin" here amplifies the issues behind the situation. If the Docteur has a child with the Venus, then the two of them will have an

undeniably lateral kinship relation – one neither sanctioned by society because it happens out of wedlock, nor approved by society because of Venus's race. For the kinship issue, Venus's race and gender represent a combined problem. Because she is a woman who can become pregnant, her ability to reproduce a mixed race child with the Docteur threatens the Docteur's career, marriage, and social standing. She has the ability to re-mark him. Or so he thinks.

The Grade School Chum urges the Docteur to get rid of the Venus and devises a plan for the Docteur to follow so that he can preserve his reputation. In a later scene, the Chum first has to convince the Docteur to leave the Venus.

THE GRADE-SCHOOL CHUM

Im doing you a favor, Man:

Im packing yr bags and Im bringing you with me.

THE BARON DOCTEUR

Do I have a choice?

THE GRADE-SCHOOL CHUM

Sure.

But you know, of course,

yr not the only Doc

whos got hisself uh Hottentot. (142)

Now the doctor who is forced to choose between a lateral move (to stay with the Venus) or a vertical move resulting in her death. If the Docteur does not act soon (at least according to the Chum), he will lose his ability to be the first to examine the perceived natural oddity of the Hottentot. So the Chum convinces the Docteur to leave the Venus and allows the government to jail her for indecency; the implication

here is that the “indecenty” arises from the Docteur’s exhibition and research. While in jail, the Venus is fated to die from the clap, which she also apparently received from the Docteur. Like Venus, the Docteur does have a choice, and he chooses his career.

The Negro Resurrectionist watches over the Venus during her incarceration. When she dies, he is also given the charge to “put her safely in the ground” (150). But The Negro Resurrectionist’s past too has not passed. The Grade School Chum approaches him and asks him to give Venus’s body to the Baron Docteur for a fee. When the Resurrectionist objects, The Grade School Chum threatens him with jail for his past occupation as a Resurrectionist. And the Resurrectionist gives in, trying to convince himself that he does not care for the Venus by asking, “I mean, who is she to me?” (152). Here the denial of relation sinks the Venus to her fate – to be exhibited for more than a hundred years to come. The Resurrectionist’s statement also highlights the problem with kinship in the play – that unlike *Antigone* and Polyneikes, The Negro Resurrectionist and The Venus never choose each other. In the play, members of the lower class never choose each other over the members of the higher class. Nor does it seem that members of the subaltern ever choose one another. Kinship and resistance are not linked in the sense that they are in *Antigone*; in other words, in Parks’s play kinship is not the source of resistance. Instead, resistance is focused on creating a historical projection of the subject (Venus) that counters capitalist and patriarchal dissimulation. Resistance is found through the representation of that kinship structure that traffics women for the benefit of the system – the kinship structure that incites its subjects to choose vertical relations over lateral ones.

Even the Mother-Showman, nominally a gender dichotomy, could choose to view The Venus from the point of view of another woman, who might feel for the Venus’s repeated exploitation. But instead, she chooses to continue to be the Mother-

Showman. Both of her relations in this case express an air of verticality. She is both the exhibitor of Venus and the Mother charged with caring for her outside of the show. But she is never on the same level of Venus; she never allows a lateral relation.

The Docteur too has the possibility of sharing a life with Venus as husband and/or as father of her child. But he does not choose this lateral relation. Instead, he chooses his whiteness and her blackness – a choice complicated by Foreman's decision to cast a black man in the part of the Docteur. Jean Young questions Foreman's choice:

Venus's 'love interest, The Baron Docteur, is ironically played by a Black actor. This attempt at multicultural casting by director Richard Foreman suggests that Black men are the primary exploiters of Black women, further distancing white male's from a recognition of Baartman's (i.e., the Black woman's) exploitation and dehumanization. (703)

I see Young's point here. Although there are white actors playing white males in the play who exploit the Venus in the Chorus of Spectators, the two main characters exploiting her are played by a white woman and a black man, thus leaving the white man out of the picture. But Young's critique is only completely valid if the Docteur is intended to be seen as black. Through mannerisms, James' performance magnified the whiteness of the character, thus asking the audience to see the character as white, not as black. And as I stated previously, Foreman's casting prevented the victimization of Venus. If it were a white male in the bedroom scenes, would the audience see the play differently? Undoubtedly, the objectification could make Venus into more of a victim. But Foreman's casting relies upon the audience to see the Docteur's whiteness, and I think here Foreman may think a bit too highly of his own

spectators. It is a question of the relationship between form, spectatorship, and return – a relationship also troubled by Venus’s speech about chocolate.

Just before her death, the Venus gives a short lecture on the History of Chocolate. The content of the speech is self-reflexive, as it refers both the Venus’s exhibition because of her skin color and the white capitalist obsession with chocolate – an obsession that seems to mirror the issues with colonization of Africa and trade. In the beginning of the speech, Venus tells of the Gods’ pitying the poor people of the world and providing them with chocolate – a gift of love known as the cacao tree. Then, the Europeans entered the picture and began to kill each other for it; subsequently, they regulated chocolate or rather capitalized on it. In part, it seems that in the beginning chocolate is love and then it becomes a source of “damnation” (155). Later Venus speaks of the alteration of cacao into milk lozenges and the relationship chocolate has to women, namely that they go on chocolate “binges after emotionally upsetting incidents” (156). Here Venus cites not only her status as a chocolate woman, but also her own lust for chocolate. She eats chocolates throughout the play and the implication is that her binges are the result of one long emotionally upsetting incident. Worthen writes of the speech:

Yet, *A Brief History of Chocolate* is both metaphorical
and metaphorizing: it requires a *tour de force*
performance from the actress yet it is the most self-
evidently ‘theatrical’ speech in the play, a moment
where The Venus is cited through emphatically fictitious
means.” (15)

Venus, as a performative body, both translates her body into chocolate while performing the speech, and asks the audience to see this translation. Venus thus becomes the subject of pity, of love, of trade, of damnation, of binges, and finally of

the present day association with chocolate. Venus explains, “While chocolate was once used as a stimulant and source of nutrition / it is primarily today a great source of fat, / and, of course, pleasure” (156). In the speech, chocolate, like Venus, is the subject of capitalist production. Unlike the Venus (at least in Parks’s terms), chocolate has no choice in its transformation into a highly consumptive entity. At the end of the speech, chocolate becomes the metaphor for Venus and for capitalism. Motivated by pleasure and production (fat/capital), chocolate is no longer a source for nutrition, but now a machine producing and produced by deleterious desire.

In the beginning, Venus, pure and filled with Love like chocolate, was just another Iph. Through the choices she made, Venus’s relatedness transformed her into a capitalist subject – one that passed from one relation to the next – a subject that assisted her own trafficking and in seeking higher status remained an Iph. Indeed, Venus formed her own capitalist identity – an identity that she was able to form because of her form. And Parks’s play on Venus’s form, a play that re-subjects the Venus to her own cruelty, produces cruelty to the audience as well. The alteration of form, the move away from victimization and thus from tragedy holds society accountable for its actions. Everyone is complicit. The play does not fall into the trap of Benjamin and Girard’s tragedy, whereby society congratulates itself on the passing of it past – legend. Parks’s refusal to allow the past to pass as past alters form, resulting in a play that assaults her audience with their own spectatorship: a play that quite literally embodies cruelty.⁸⁶

In terms of resistance, though, Parks’s presentation yields a question. How long do we have? Far from being reproduced in anything other than the most liberal environments (schools and festivals), it seems *Venus* will remain resistant for awhile

⁸⁶ And critics, who don’t like being charged with complicity in sexualization pursue safe avenues for their perpetual anger; they criticize Foreman, sometimes justly and sometimes unjustly – often sexualizing him in place of the Venus.

longer. But still, in parts, resistance is disappearing. Baartman has (thankfully) been buried.⁸⁷ Parks's new plays have gained her status as a playwright. She has won a Pulitzer and a MacArthur. And academics as well as critics now find themselves praising her work more often than dismissing it. With each critique,⁸⁸ *Venus's* resistance to dissimulating duplicity wanes. Over time, it too will find itself subject to commodification. And the female body will work its way back to Iph, seeking relatedness, seeking relations. As a play, *Venus* does not disappear; it is only the performance of it (via Peggy Phelan's *Unmarked*) that disappears. But the play will soon be subject to its own continuance – as some production will return it without attention to form or with attention to reversing Parks's concentration on form. So we turn now to the kind of resistance that supposedly takes advantage, both of the fleeting resistance and of disappearance. Form that calls attention to its own disappearance and the female body within it stimulates the body as commodity itself, questioning this commodification of the body in a form that navigates between art and consumerism.

Parks's play calls attention to form through form; she uses the performance of the female corporeal (the female form) to call attention to performance as a form, and moreover, the problem of the female body in performance. By layering form on form, Parks exposes the capitalist system as well as the spectators' complicity within it – creating a specific form of resistance. Turning to performers Orlan, Annie Sprinkle, and Anna Nicole Smith in the next chapter, I will seek the relationship between continuous performance and resistance.

⁸⁷ Baartman's burial is a tale of mythic proportions. She was removed from France by Diana Ferrus, a Khoisan poet. Warner explicates Ferrus's plea: "Her poem 'I've Come to Take You Home' was read during the Senate debate in France over legislation that would permit the repatriation and was instrumental in mobilizing support for the bill's passage. Ferrus's poem, a moving account of why she has undertaken this task, identifies the gaze as the source of Baartman's tragedy" (Warner 192). Ferrus is the Antigone to Baartman's Polyneikes. By ensuring her proper burial rites, Ferrus removes her, finally, from exploitation.

⁸⁸ And I am including my own.

CHAPTER FIVE
CORPOREAL TRANSGRESSIONS

Oedipus

Oh children, where do you go to? Come here.

Come you sisters to these hands of mine.

The hands that have worked to make

your father's bright eyes dim,

that did not see or know, oh you, children,

your father came into being

from the place where you were begotten

*and I cry for you. For who will look upon your
strength?*

I cry at the mere sight of the bitter life that remains,

The life you will lead, made to by men.

For of what sort of community of citizens will you go to?

*What sort of festivals will you go to and not come home
wailing*

Having returned unable to see the spectacle?

And when you come of the age of your marriage,

Who will it be, who will risk taking

these sorts of reproaches, children, that will

be baneful to my offspring and yours?

What misfortune are you far from?

*Your father killed his father, and bore you from plowing
the field of*

Whom he himself was sown, born.

*You will procure similar sufferings, you will bear
reproaches
stemming my misfortune. And who then will marry you?
There is no man, children, but clearly
You will be left barren; to be unmarried is your fate.*

- *Oedipus Tyrannos*

Ostracized from society because she was the product of an incestual relation, Antigone was nothing short of a freak in Athenian society. Here Oedipus looks upon her and Ismene with a combination of love and disgust. He sees no future for his children, in part because they are destined to remain forever Iphs. He fears that as the offspring of their brother, a man who was also cursed for killing his own father, they will not find husbands. They will not bear children. Because they were born into a deformed kinship relation, they will not be able to reattach themselves to the kinship system; they will not be protected. Oedipus' dread is in part the terror the patriarchy experiences when woman cannot fit into her place. In this passage he repeatedly stresses two things: birth and marriage. It seems, for the Greeks, that the two are inextricably linked. Because they were born into the kinship system with the possibility of inhabiting multiple roles, instead of just one, Antigone and Ismene, as "freaks," are also threats.⁸⁹

Capitalist society outcasts freaks through desire; normalcy is connected with desire in that people desire to "fit in." As previously discussed in the cultural studies examination of punk, even non-conformity transforms into conformity when those

⁸⁹ Robert Bogdan writes that "freak is a frame of mind, a set of practices, a way of thinking about and presenting people. It is the enactment of a tradition, the performance of a stylized presentation" (24). In the sense that I use the word here, I am interested in "freak" both as a sign of difference and in its connection to performance. Antigone and Ismene are outside society because they are somehow viewed as malformed. But the two of them are freaks of kinship, not of body as many of the freaks in sideshows are. And yet, both types of freaks are born as aberrations.

who wish to express non-conformity conform to standards set by the capitalist society allowing for non-conformism. Freaks often work counter to this system by entering into the system with an element of excess (bearded woman, tallest man, shortest woman – excessively short). The system, in turn, harnesses the excess as freak performance, thus gathering it within its folds. In the beginning, Antigone's performance works similarly. Although she is an aberration to begin with, it seems that she performs normalcy well, despite Oedipus' concerns. In *Oedipus at Colonus*, she clearly performs the role of the caring daughter. In *Antigone*, the obedient daughter rebels. The relations referred to seem to indicate that Antigone performed the relation of daughter to Kreon – as she should since he is now her guardian (*kuros*). She was about to perform wife for Haemon, and she clearly had been performing sister to Ismene all along. Each of these relations follows the structure that the state encourages; it is only when she moves outside of the parameters of what the state permits that her excess becomes visible and thus problematic.

Similarly, the Venus Hottentot follows the path of a freak – allowing capitalist society to usurp her excess by participating wholeheartedly in the system of desire. Her excess only becomes problematic when it interferes in the social structure. After all, there is a limit to how high a freak can ascend in the social strata; if she is too high, her excess might interfere with the power structure – something that must be headed by the normal in order to maintain a status of normalcy. Allowing a freak outside of the sideshow translates into loss of control over the excess. This is the problem the body without organs presents to the capitalist system; “normal” corporeal – the body with organs or *organized* body must come first.

Antigone appears to be an *organized* body until she deliberately performs her excess outside the structure; her performance, when she chooses her brother as her brother, disrupts the state's decree and calls attention to the fact that, unlike most

“normal” women, Antigone possesses the power of choice because she is an aberration. We may return to Butler’s claim that Antigone’s speech privileges her brother over her husband and children and think about it in relation to Oedipus’ speech. Oedipus was not concerned about the relationships between the siblings. Instead, the future appeared to rely on his daughters’ abilities to remarry only. Antigone’s choice thus thwarts not only the state’s decree, but also her father’s desires. Against her father’s wishes for her normalcy, Antigone chose to stand out and pursue her brother.

In the process of her performance, Antigone successfully removes her marking. In fact, though in *Oedipus* and even *Oedipus at Colonus*, Antigone is unmarked as an aberration or rather, she is an aberration because she is unmarked – forever Iph. Through time, she becomes marked as normal. This latter marking is the one she removes through her act, calling attention to her status as unmarked. Marking and unmarking in Peggy Phelan’s theory are related closely to the link between performance and disappearance:

Performance’s only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations *of* representations: once it does so, it becomes something other than performance. Performance’s being, like the ontology of subjectivity proposed here, becomes itself through disappearance. (146)

Phelan sees disappearance as an advantage because within capitalism “it saves nothing; it only spends” (148). The difficulty with Phelan’s account is connected again to resistance. If performance itself is fleeting, how long does resistance last? Does resistance die with the performance? And how can performance counter

Raymond Williams account of tragedy – that the catharsis (that seems to be connected to the disappearance) relieves the spectator of his or her need to resist? What if Antigone lived on?

This chapter will explore the possibility of feminist resistance against the kinship structure within performance by examining performance artists and performers for whom performance does not disappear. Orlan, for instance, restructures her body permanently through her plastic surgeries. Because her surgeries are intended to produce a body of excess – of aberrance – and because she constant strives for further excess, she puts herself permanently on display. Her performance, unsanctioned by freak status, or rather, unsanctioned by her *choice* to move from normal to excess pushes the boundaries of the system. Performance artist Annie Sprinkle also works toward excess and the body, though in this case her move toward excess has nothing to do with altering the body per se, but rather with altering perceptions of women with “whore” status. Sprinkle re-performs her career as prostitute/porn star to project an alternative image of sexually active women. In her more recent work, Sprinkle re-performs her wedding to her partner, Elizabeth M. Stephens over a period of seven years. Her re-performance of the wedding is a commitment to performance and a recommitment to her partner – or a reaffirmation of a commitment not sanctioned by most of the United States. Like Orlan, Sprinkle’s persona merges with her art; through altering her identity, Sprinkle carries on her performance through her life. Famed model Anna Nicole Smith merges her persona with performance, but in an entirely different manner. Anna Nicole creates her persona through performance (somewhat like Orlan), but performs in order to be a social climber. Anna Nicole’s performance is a nuanced one, because unlike Venus, who does not gain the status she wants by flaunting her excess, Anna Nicole manages to thwart the kinship system by first creating excess through plastic surgery and then by flaunting it for capital. Unlike

most performance artists, Anna Nicole is primarily interested in capital, and while she may not be a traditional performance artist in that sense, she does perform continuously, creating a persona and constantly embodying it.

The four “An’s”: *Antigone*, *Orlan*, *Annie Sprinkle*, and *Anna Nicole* are responsible for presenting themselves like freaks; they don’t adhere to the sideshow rules. Instead, they offer themselves as the main fare. Their different uses of excess in relation to capitalist culture may be seen as resistance against the culture abusing performance for its own gain. In this chapter, I argue that resistance is possible when it derives from continuous performance, when the performance does not, as Phelan suggests, disappear. Resistance cannot be present when sacrifice alleviates the political tensions that arise through performance. Instead, the sacrifice must somehow persist, creating cruelty.

For women performers, the capitalist kinship system presents the structure against which their performance must work. In other words, the capitalist kinship structure works hard to create identity, to mark women with a certain brand. It is only when women re-perform their identity and thus unmark and re-mark themselves that disruption occurs. *Antigone* alters the structure by creating a lateral relationship and by privileging that relationship over the vertical one. Through this move, she asserts her identity against what the system said it was. Oddly, though, recreating the kinship line to her brother left her very much alone. In capitalist society, those who revolt against the system by disrupting the structure may find their identity pushes them to the boundaries of society. At the same time, like *Antigone*, their actions and their recreations of identity lead them to alternative forms of relations.

Orlan: Face

In part, the ability of performance to resist the capitalist state also depends upon eschewing victimization. *Venus* produces resistance because the main female

character is complicit in her presentation. Complicity produces schizophrenia and allows the performance to skirt the edges of conformity/non-conformity within the capitalist system.

Orlan works against victimization as well by owning the body.⁹⁰ This sense of ownership and control can be seen in her earlier work, which ventures further into an explicit use of the body. Lovelace recounts the performance:

At the international fair FIAC in 1977, the thirty-year-old Orlan sat on a stage calling out, ‘Come! Come! Buy real artists’ kisses! Only five francs! In front of her stood a wooden maquette of a nude woman’s torso in which there was a kind of parking meter-style receptacle: a coin inserted fell down a glass chute to a triangular cage where the genitals were. The payee received a ‘tongue kiss’ (this kiss interrupted by a chiming bell). Adjacent on stage was a life-sized paper mâché model of a madonna. If spectators dropped a coin into the clothed religious figure, instead of a kiss they would be allowed to light a candle at her feet. (19)

Because the piece was viewed by many as a type of prostitution (including spectators), Orlan was fired from her position as a teacher at the Lyon art school (19). The piece itself demonstrates a fleeting resistance. Orlan possessed a kind of classical beauty in

⁹⁰ Orlan’s early work features her body. In a piece entitled *mesurage* in 1965, she used her body to measure the streets of Paris – specifically those named after famous men. She then questioned why, as Carey Lovelace puts it “would a ‘Chateaubriand measure 550 *orlans*, for example and a ‘Victor Hugo’ only 25?” (18). Orlan’s use of her own body as measurement in connection with famous men has phallic implications; she is, partially in response to Freudian psychoanalytic theory, asking whether these men measure up while using herself as the phallus. Her measurements also ridicule the scientific system of measurement. She demonstrates that measurement can, first of all, be based on any common form, and secondly, she ridicules the idea of measurement by measuring for the sake of measuring – without application.

her thirties, and in part, the piece seems to reflect a desire to control responses to that beauty. Orlan infiltrates the spectators' desire by providing a reality to their potential fantasies. Yet she maintains control of the situation by kissing the spectators and by stopping the kiss through the use of a bell. Indeed, Orlan intended to play the whore, given that she juxtaposed herself with the Madonna, but she also directly controlled her own "prostitution." It is the combination of place/control/sex that concerned the school. Orlan, by prostituting kisses, stepped outside of her role as teacher/artist and entered into the realm of paid sexuality. Suddenly, Orlan combines two roles that contradict one another in the eyes of capitalist society, and the school no longer has control over how Orlan is marked.

The play of identity is a large part of Orlan's work. It is not just that she played with her position in society as artist/prostitute/teacher. She began, early-on, to play with her entire identity, through her self-proposed re-christening as "Orlan."

Margalit Fox discloses the origin of her identity:

Birth records and interviews with members of the French art community indicate she was born Mireille Suzanne Francette Porte in the French town of Saint-Etienne on May 30, 1947. (The artist declined to confirm the name). In 1971, she rechristened herself Saint Orlan [though she used the name Orlan earlier] and embarked on performance-art pieces done in voluminous costumes with one breast bare, a project lasting nearly 20 years. (12)

According to Fox, Orlan's friends, when interviewed, claimed they were not aware of the artist's birth name.

Orlan's identity merges with her performance work. Her name was, it seems, always associated with her artwork; no pieces appear to be attached to her birth name. In part, Orlan's convergence between art and identity makes her work seem more continuous, and thus offers more possibilities for resistance. Still, Orlan's reasoning for changing her name seems far more practical: "I decided to change my name completely, to begin with because I was doing some acting and also because I was in a conservatoire where you got thrown out if you used your name for acting purposes" (Ince 1). Further, Orlan talks about a time when she was attending therapy sessions; at one session, she simply began signing her checks with a name that wasn't her own (Ince 1). Like Saartjie Baartman, Orlan left Mireille behind for a performing identity. The difference between Baartman and Orlan is that Orlan created her identity, while Baartman's identity was created for her. Baartman herself may have become her character the Venus most of the time, yet for Orlan, there is no more character. Her identity has completely melded with performance, creating the impossibility of disappearance.

The most clear example of Orlan's continuous performance started in 1990, and was entitled "The Reincarnation of Saint Orlan." Orlan initiated a series of plastic surgeries that would alter her face into a composite parts drawn from classical paintings and sculpture: Leonardo's *Mona Lisa*, a School of Fontainebleau sculpture of Diana, Gustave Moreau's *Europa*, Botticelli's *Venus*, and François Pascal Simon Gérard's *Psyche*. Initially, when the surgeries had finished, it was Orlan's plan to approach the French government and apply for a new official identity, claiming that, because of the plastic surgery, she was no longer the same person.

Orlan's project comments on the expectations of beauty that plastic surgery perpetuates. In fact, many feminist scholars have cited plastic surgery's homogenizing standard of beauty. Beauty is no longer about difference; it's about molding

difference into sameness – producing the organized body as more organized. Kathryn Pauly Morgan writes about how the beauty standard becomes an excuse to “correct” features associated with ethnic difference:

While the technology of cosmetic surgery could clearly be used to create and celebrate idiosyncrasy, eccentricity, and uniqueness, it is obvious that this is not how it is presently being used. Cosmetic surgeons report that legions of women appear in their offices demanding ‘Bo Derek’ breasts (‘Cosmetic Surgery for the Holidays’ 1985). Jewish women demand reductions of their noses so as to be able to ‘pass’ as one of their Aryan sister who form the dominant ethnic group (Lakoff and Scherr, 1984). Adolescent Asian girls who bring in pictures of Elizabeth Taylor and of Japanese movie actresses (whose faces have already been reconstructed) demand the ‘Westernizing’ of their own eyes and the creation of higher noses in hopes of finding a better job and marital prospects (‘New Bodies for Sale’ 1985). Black women buy toxic bleaching agents in hopes of attaining lighter skin. What is being created in all of these instances is not simply beautiful bodies and faces but white, Western, Anglo-Saxon bodies, in a racist, anti-Semitic context.⁹¹ (35-36)

⁹¹ See also Kathy Davis’s account of the modification of ethnic features in *Dubious Equalities and Embodied Differences* on page seven.

Doctors encourage women to fix aspects of the face (primarily) associated with their genealogy. Indeed, women are asked to remove the biological feature associated with an ethnic line in order to meld into capitalist appearance. Victoria Blum explains that mothers frequently encourage teenage girls (especially in Jewish and Asian families) to obtain plastic surgery in order that they may attract the most desirable mates during their college years. In fact, blanching the features of these teenagers is most frequently intended to make the woman appear more beautiful to men (specifically men) who hold the same ethnic background.

Orlan's initial performance critiques this focus on white classical standards of beauty. By molding her face to look like parts of others, she creates the face of a monster – Orlan overproduces the organized body, creating a disorganized body that threatens the system. Along with Orlan's face, the project itself morphed over the years. Orlan did not limit herself to reconstructing her face into the original composition she intended. Perhaps the most radical change was the implants she had inserted in her face above the eyebrows. These bumps or horns, as some have called them, seem to provoke differing stories of origin. Jill O'Bryan writes that these implants were added to Orlan's face to "mimic *Mona Lisa's* brow, which has distinct protruding temples" (52). Imogen Ashby claims that Orlan chose to incorporate Diana for "her aggressiveness and the bumps on her forehead" (44), while Alyda Faber insists that the bumps are part of Orlan's plan to create a "mutant body" (85). Like Barthes' examination of Ivan's beard in Eisenstein's film, the bumps operate as excess. They exceed function and lie on the side of the carnival; as unidentifiable markings on the face, they are what Barthes calls *obtuse* – excessive (Barthes, *Third* 54-55). For Orlan, the bumps are intended to distort the face. Because of Orlan's original intent to appropriate parts from famous paintings for her face, accusations arose that Orlan would simply end up replicating classical beauty (though from the

initial composite it is hard to understand why this would be a concern). The bumps prevent this in part, protruding from her forehead, they draw the focus to the face as a face; they prohibit face from falling into normal expectations of capitalist visualization, as evidenced by scholars' trouble discerning the bumps' actual meaning.

In addition to recreating Orlan into a figure of excess – enhancing her ability to be able to perform continuously, the operations themselves work as performances. During the surgeries, Orlan is given only a local anesthetic; she remains awake as the doctors cut her skin and split apart her face. She surrounds herself with a carnivalesque atmosphere.⁹²

In Orlan's version of carnival, the surgeons are in costume; in one surgery she costumed them in clothing that looks like racing car driver suits, in another surgery they wear sequins, and a few times they dress in simple scrubs. Orlan too is frequently outfitted in outlandish garb; in her 1991 surgery performance, she appears in a sparkling outfit similar to the surgeons, dyes her hair blue and dons blue sparkling heels to match. During the surgery, she holds a large white cross. Pictures of her earlier work and plastic fruit set the tone of the scene: critiquing classical art. As she prepares for the surgery, she poses reclining on her surgical bed in front of the bowl of plastic fruit. Behind her are various pictures of her previous performances. Orlan confronts the sobriety of medical procedures with carnival to subvert her otherwise apparent victimization at the hands of her surgeons. To some extent, carnival is used to make the patient seem in control.

Perhaps this sensibility stems from Orlan's first surgery performance, long before she conceived of "The Reincarnation of Saint Orlan." In 1979, Orlan had

⁹² The carnivalesque was made famous by Bakhtin who claims that medieval carnivals established an entirely different system of rules (outside monarchy) (6). This counterculture, Terry Eagleton argues, is one permitted by the hegemony, much like the counter-culture movements were permitted by larger capitalist culture; establishing a space for resistance subtends revolution (148).

organized a performance symposium in Lyon when she was rushed to the hospital for emergency surgery because of an ectopic pregnancy. The operation was filmed and then shown at the symposium (Cros 118-119).

While Orlan's attempt to use emergency surgery as a performance may have stirred up some controversy, her decision to purposely engage in elective surgery in order to create performance was found by many critics to be wasteful (Lockford 56). According to Kathy Davis, Orlan's surgery performances derive from a need to counter male-centric notions of female beauty. Orlan sees plastic surgery as a tool for women to alter their appearance away from these notions of beauty – to reclaim plastic surgery for themselves. In fact, after her initial surgeries, Orlan decided that she would use only female surgeons for her projects; she found that the male surgeons she previously employed “wanted to keep me cute” (qtd. in Davis, *My Body* 174-175).⁹³ Female plastic surgeons, she found, did not try to assert their authority into the performance. Orlan could alter her face as she desired.

⁹³ Victoria Blum, who was cajoled into having rhinoplasty surgery as a teenager by her mother and a surgeon explains how her previous surgery affected her when interviewing plastic surgeons for her book:

This relationship between the male surgeon and the female patient is so powerful that more than twenty years later, as an interviewer, I found that surgeons continued to have the same effect on me. Regardless of the professional career, the expertise, the presumed ‘grown-up’ resistance to their blandishments and insinuations, no matter how big the desk between us or how sophisticated my insights – no matter how enlightened I am as to the way they harness cultural power over women's bodies in the service of their practice – these surgeons continued to be able to tell me who I am, to construct an identity for me that emerges in relation to an aesthetic standard they come to represent as the ultimate body critics (and perfecters). (11-12)

It is easy to see how Orlan's surgeons may have attempted to influence her project. I too have personally experienced a male plastic surgeon's influence when I had to have a mole removed and biopsied. When I was sitting in the doctor's chair, he took stock not only of the mole in question but another larger mole on my neck. “What about that one?,” he asked. I replied that the dermatologist did not seem concerned about it. He countered, “Well, I guess you've lived with it your whole life.” I realized then that he was not concerned about melanoma.

Because of Orlan's focus on the face, some scholars writing about her have noted the relation her work bears to Deleuze and Guattari's concept of faciality in *A Thousand Plateaus* (Ince 78). Deleuze and Guattari's work links the temporal development of a social focus on the face with the rise of capitalism. The creation of the face depends upon the binary between primitivism and capitalism. Deleuze and Guattari use masks as an example – an appropriate example to apply to Orlan since her project displaces her face in favor of a permanent mask. Face translates into a symbol of capitalist visualization for Deleuze and Guattari, who distinguish primitive society from capitalist society by claiming that primitivism is a society without a face whereas capitalism is a structure where the face is what separates the head from the body. Masks in primitive societies thus “ensure the head's belonging to the body, rather than making it a face” (*Thousand* 176). When the faciality machine supplants primitive social production, it produces a face along with a role that determines the placement of the individual in capitalist society through a binary: “the face of a teacher and a student, father and son, worker and boss, cop and citizen, accused and judge...” (*Thousand* 177). In other words, within the capitalist faciality machine the face is produced to designate a person's position in the arborescent structure, thereby delineating the potential for vertical movement while invigorating individual desire.⁹⁴

For women especially, the faciality machine has historically categorized women into roles intended to please and serve men: wife, prostitute, secretary, stewardess, waitress...even teacher. In tandem with placing women in such roles, the

⁹⁴ In *The Way of the Mask*, Lévi-Strauss proposes a link between masks and myths:

I realized that, as is the case with myths, masks, too, cannot be interpreted in and by themselves as separate objects. Looked upon from the semantic point of view, a myth acquires sense only after it is returned to its transformation set. (12)

Lévi-Strauss proves similarities of masks across differing tribes. Deleuze and Guattari's new mask of faciality demonstrates similarity of masks/faces as part of a greater capitalist myth that conforms subjects to specific areas of its hierarchical structure.

faciality machine diminished the roles held by women to make women and their work subservient to patriarchy, delimiting women to certain areas of work while provoking in them desire to grow. The faciality machine strapped definition onto the vortex of identity by claiming Iphs for one post or another.

Not coincidentally, the first traces of the faciality machine can be found in Greek theatre. Accompanying the rise of the capitalist theatre of ancient Greece, masks that distinguish faces from bodies began to appear making the phenomenological influence of capitalism that much more powerful. The use of theatrical masks shifted radically in Fifth Century B.C.E. Greece along with the nature of performance itself. It is possible that masks were used in many ritual events in Greece prior to the appearance of state-sponsored theatre, but some scholars credit the introduction of masks to the tragic form with the moment where Thespis stepped out of the dithyramb to respond to the chorus; this was the crucial point connecting the Greek theatrical form with masks. The Suda Lexicon states: "In [Thespis'] first tragedies he anointed his face with white lead, then shaded his face with purslane in his performance, and after that introduced the use of mask, making them in linen alone" (Pickard-Cambridge 71). While accounts of "firsts" that associate many innovations with one person are considered highly questionable in historical disciplines, this piece of evidence must at least be credited with a cultural awareness of the importance of the mask to the Greek theatre, and more importantly, the association of the mask with the function of character. Masks may have also played a part in the phallic processions proceeding the development of Athenian theatre, but these uses of masks seem to fall under the idea of the primitive in Deleuze and Guattari's theory in that they present the wearer with the possibility of becoming animal or in this case, becoming satyr; the mask signifies a whole body becoming other as opposed to distinguishing one character from another via face.

Perhaps the transition from primitive mask to capitalist mask is magnified by the fact that at first Greek masks were not all that different from one another in spite of their connection to individual characters. David Wiles believes that mask in the plays of Aeschylus and Sophocles functioned as neutral agents with only enough facial detail to distinguish age, rank, and sex (68), but references to Euripides' personal collection of costumes in Aristophanes' comedy *Archanians* (415-479) indicate that Euripides' and possibly other playwrights' character-based plays engendered more of a focus on costume, props, and probably a distinctive character mask. A greater focus on character is also indicated by the addition of contests for actors of tragedy in the City Dionysia and comedy at the Lenaia in 449 B.C.E. and 442 B.C.E. respectively.

By the time of Aristophanes and Middle Comedy, masks were primarily a system of signs, where according to Wiles "hair-style, hair color, forehead, brows, the eyes perhaps, mouth, beard, and skin color" helped the audience distinguish between characters and character *types* (82). For instance, the mask of a virgin may have appeared as a light face, "straight, dark brows," and "a parting and hair smoothed down" whereas a courtesan may have been fashioned in an updo and may have appeared slightly darker or redder in complexion than a virgin (77). Such distinctions could be used to determine categories such as: first grandfather, other grandfather, principal old man, old man with long streamy beard, accomplished youth, delicate youth, dark you, curly youth, principal slave, grandfather slave, curly slave, withered old woman, fat old woman, little housekeeper, talking young woman, curly young woman, virgin, pseudo-virgin, talker with gray strands, mature courtesan, nubile courtesan, golden courtesan, slave girl and more.

Masks evolved within Ancient Greek theatre to create a face that distinguished a person's place in society in terms of gender, class, and kinship – for certainly part of the reason masks could be distinguished according to class was the relationship one

mask bore to another. The rise of kinship thus correlated with the growth of individuality onstage. The plays, which supposedly began through the form of one actor responding to a chorus, emphasized individuality in the progression of their form. Over the course of the Fifth Century B.C.E., the chorus shrunk in tragedy and then disappeared altogether in the late comedy of Aristophanes. In Menander, the plays focused more on character and on the relationships between characters, rather than an overarching political theme. Politics were subsumed under the mask of the family – a mask that either evolved from the institution of character or it evolved from a more primitive application where the mask was used to become animal.

Orlan transgresses the binary between becoming animal and faciality, between primitive⁹⁵ and capitalist, by creating composite images of her surgically-altered face with African and pre-Columbian (Olmec, Aztec, Mayan) masks, using facial paint, sculpture, and jewelry. Here she explicitly contrives the primitive with her classically reconstructed face as a base, critiquing both the Occidental version of classic beauty and the exploitation of non-Occidental cultures through the male modern artists of the late nineteenth and early twentieth centuries. Orlan strikes up an alliance with the women exploited by these male artists by skirting the line between lampooning

⁹⁵ A direct application of Deleuze and Guattari's concept of faciality may lead again to racist and misogynist overtones associated with the word primitive. In my use of the theory in relation to Orlan, however, I engage the term with a feminist sensibility. In the article entitled "Femi-primitivism," Ann Brownwyn Paulk notes that modernist primitivism is both a nostalgia for pre-modernist simplicity and a "gendered discourse" where women and primitivism have been conflated through art and literature (42). Orlan engages in this discourse by referencing classical works using her own naked body. Performance artists, Rebecca Schneider observes, engage primitivism to offer a critique of male modernist notions of transgressive art:

Thus feminist 'savagery' is linked with, but distinct from, modernist bad-boy avant-gardes who sought to *employ* primitivity, to rediscover or cite savagery in their transgressive acts. It is possible to argue that a feminist explicit body artist cannot *employ* primitivism, as her body itself has been linked to the lure/threat of primitivity. She is already primitive, already transgressive. Given this, the primitivized herself deploys or re-plays her primitivization back across her body in a kind of double take, an effort to expose the cultural foundations of shock. (5)

modernist interpretations of non-Occidental cultures, lampooning herself, and revering other cultures artwork. For instance, one figure from her 1999 composite project draws upon Picasso's distortion of a woman's face in *Les Femmes d'Alger* – a painting in which he relied heavily on inspiration from African masks and Iberian statuary (MOMA) (See Figure 3). Despite the distortion, Orlan's facial structures are

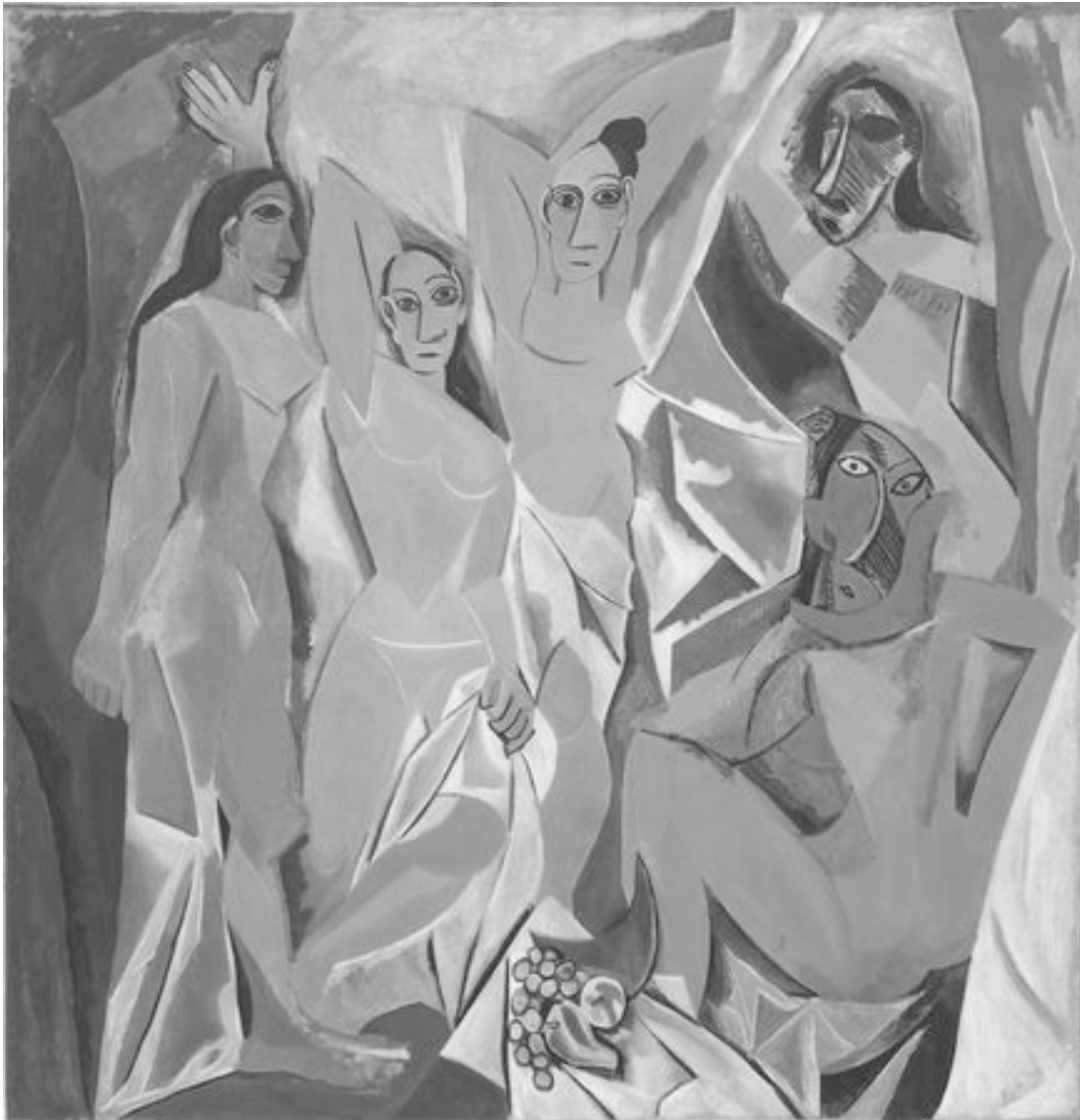


Figure 3. *Les Femmes d'Alger* by Pablo Picasso. 1907

still apparent, in part because of her eyes, mouth, and horns, and in part because of the juxtaposition of the composite with other composites. A pastiche of painted elements and sculpted layers over the structure, yielding in this depiction of Orlan a stone-like ear, chin, and hairdo, and a skin-like human face. The paint mimics the manner in which ancient statues were painted (See Figure 4). The work intends to be critical of



Figure 4. *Défiguration-refiguration. Self-hybridization précolombienne No. 4* by Orlan, 1999.

post exploitation of otherness by artists, but its critique melds with reproduction and could result in accusations of appropriation. To provoke resistance, Orlan's depictions themselves shock the viewer, displacing pre-conceptions of modern art and Orlan's art in order to disrupt a genealogical discourse of historical primitivism. Resistance relies upon a continuous presence; Orlan's art displaces a narrative of exploitation then versus cultural enlightenment now, presenting instead works that are at once exploitative and critical of exploitation.

Her hybridization of her face with non-Occidental notions of beauty returns to the nostalgia of the primitive all the while critiquing Occidental art's misogynistic and racist association with a nostalgic return to the primitive. Perhaps then it is not only the face but the *female* face that brings issues like primitivism, faciality, beauty, classical art, and kinship to the forefront of Orlan's performance. According to Kathryn Pauly Morgan, plastic surgery can be viewed as a method for revolutionizing the primitive female body. Again, plastic surgery *organizes* the female body (and more specifically the face) pushing the mask of homogenized capitalism, the mask intended to attract higher social status by opening up marriage opportunities. Plastic surgery becomes a method for insuring the ability of capitalism to traffic women through relations.

Orlan distinguishes her use of plastic surgery by creating a face that does not fit the homogenized standard. The system does not traffic her through its kinship structure. Orlan performs kinship in the sense that she performs her own ostracization. She creates a name for herself that unties her relation to her birth name. When performing this identity she places herself more and more at the margins, disrupting the kinship structure, not by choosing another, but by choosing to create herself outside of it.

Orlan's ability to set herself outside of the classical kinship structure depends upon the connection between faciality and primitivism. If capitalism relies on the face's disconnection from the body, and on the reinscription of a capitalist role associated with the face, Orlan resists this kind of faciality machine by connecting the head to the body through the face or warping the face to the extent where it finds no home in capitalist social structure. First of all, altering the face started out as a project based upon the Western concept of beauty as delineated through art's genealogy. While the amalgamation of the different facial structures Orlan chose would have designed a face that eschewed normalcy, it would not highlight the surgical process needed to create the face. This is, in part, why I think Orlan chose to affix horns to her visage. Horns – especially symmetrical ones on the forehead hail the artificiality of the process of altering the face. Orlan had intended to accentuate the overproduction of her face further; her self-proclaimed final surgery was supposed to take place in Japan, where doctors would construct the largest nose possible for her face (Ince 77). The project now seems abandoned or at least postponed,⁹⁶ but Orlan always leaves the possibility open for more surgeries. Her face will always be morphing – never complete – and thus never able to be one face; her shifting face is always in itself schizophrenic; in surgeries and outside them it continues to perform, never fully allowing its performative aspect to disappear.

While the face continuously performs outside the surgeries, the surgeries themselves can be viewed as the sites of transmogrification. During the surgical process, Orlan's face first must be prepped. Lines drawn across the face indicate where the knife will cut through the skin. These lines present a picture of Orlan's face that reflects the drawings of Deleuze and Guattari's faciality machine (*Thousand* 183). The face, for the philosophers, is a black hole of subjectivity upon a white screen

⁹⁶ Ince cites the Japanese doctors losing interest.

(*Thousand* 167-168) where the black holes multiply with the depth of subjectivity. Orlan's skin too becomes a white screen, a moldable surface, upon which the surgeons (adhering to Orlan's instructions) alter the nature how she is identified. The lines on Orlan's face recast her subjectivity – especially in terms of how her subjectivity responds to the changing responses around her. During all this, spectators watch the surgery; in *Omnipresence* (the operation that gave Orlan her horns), viewers consumed the spectacle at galleries in New York, Tokyo and Toronto– drawn by the spectacle of skin as screen onscreen.

Throughout the course of the surgery and even the flaying of the face, Orlan does not experience pain. In fact, during *Omnipresence* when she realized part of the surgery (the addition of cheekbone implants) would cause her to experience visible pain in front of her spectators, she postponed it so as not to subject her audience to her suffering (Cros 133). In her own manifestos, Orlan champions epidurals, local anaesthetics, and multiple analgesics. She claims, “Long live morphine! Pain is defeated!” (Orlan). Whether advocated, pain accompanies plastic surgery, if not during then after the transformation is complete. Depending on the kind of surgery, pain may interrupt the daily necessities of eating, drinking, even closing the mouth. Certainly, a patient could take morphine throughout the duration of the pain, but most plastic surgery patients do not pursue such an option; constant use of morphine comes a more deeply-problematic pain of not having it, or not having enough of it. While Orlan may champion both surgery and pain, it is clear that in part she denies her viewers part of the reality associated with her surgeries. The process of becoming is a painful one when the mask usurps the body's functions.

Orlan's masking of her pain suppresses all forms of suffering in the performances. Altering subjectivity through the face seems to cause pain, not so

much to the subject who is under the influence of drugs, but to the spectators.⁹⁷

Observers of Orlan's surgeries comment, not only on their own reactions to viewing the grotesque alteration of the face, but also on other spectators' reactions – particularly the spectators who could not seem to handle the spectacle.⁹⁸ Jill O'Bryan contends that these visceral reactions embody Artaud's theatre of cruelty:

Reminiscent of Antonin Artaud's 'theatre of cruelty,' in which he considered the body a resource for as well as a place of revulsion, in Orlan's *Réincarnation* the body collides with performance. Orlan locates the body as a site for the consciousness to resonate as a result of artistic intervention in a performance *of blood*, which does *something bodily* to both the performer and the spectator. The suffering, however, is experienced in the spectator; the artist has a numb body, created with local anesthetic injections, which allow her to speak and give direction to her performances. (95)

Orlan's performance is cruel, not because she engages in masochism,⁹⁹ but rather in that she manages to transfer pain onto her audience. Rather than taking the role of the "victim," Orlan, through sacrifice, makes her audience suffer – all the while enjoying her own sublime intoxication.

⁹⁷ Orlan has often recognizes her spectators suffering and has apologized for causing it (Zimmerman 38).

⁹⁸ Alyda Faber writes of spectators who "were gasping, closing their eyes, recoiling at the images of her punctured and opened body" (89). Ince: "Orlan has come to expect that a number of people will walk out of any performance or lecture she gives, and comments on the phenomenon to the audience. It is something in which she takes some pleasure, and perhaps some pride" (57).

⁹⁹ Ince and O'Bryan disagree on this point. Ince sees Orlan's performances as masochistic, but O'Bryan believes the artist eschews masochism through the rejection of pain (O'Bryan 21).

Reflection accompanies Orlan's transference of pain to the spectator – a rejection not limited to spectators who view her performances and lectures but have to leave. Some spectators who have attended her lectures rejected the idea of Orlan's performance and thus the idea of Orlan herself. In her article "Performing the Abject Body: A Feminist Refusal of Disempowerment," Lesa Lockford references a moment where a woman at a lecture criticizes Orlan in a question and answer session following her lecture:

The woman from the audience was the first to speak
after the floor was opened to the audience.

Woman: Can you make sure this gets translated?

Translator: Yes, I'm doing it right now.

Woman: You're just the sickest person I have ever
come across. And I'm ashamed at the other human
beings in this room for clapping at that.

(Translator halts her so she can translate)

Orlan: (in translation) Perhaps we all do and make
things that are crazy without being crazy ourselves.

Woman: It's not crazy; it's just crap.

Moderator: (responding to the murmurings beginning to rise in the room) No. I'd like to open up discussion. And we have to respect the diversity of opinion.

Woman: (interrupting) It's not about opinion. I don't see how anything like that can be couched within an aesthetic debate. I don't know how anyone can clap watching that. I find it complete bourgeois excess. All you're doing is just shocking the bourgeoisie.

Other audience member in background: Apparently she's succeeded.

Woman (backing away from microphone) I'm not bourgeoisie. I'd just like to smack her really hard. (qtd. in Lockford 57)

What strikes me about this woman's response is her attempt to transfer her own pain onto Orlan. She tries at first to make Orlan suffer by criticizing Orlan's artwork, though it is clear from her "critique" that she makes no judgment of the artwork, but rather of Orlan herself, who is "sick" according to this woman. When Orlan brushes off this insult, the woman expresses her desire to inflict pain upon her by threatening her physically. In part, stating "I'd just like to smack her really hard" indicates how much Orlan's artwork inflicted pain upon her and how she wishes to return it. Orlan *intends* to shock the bourgeoisie – to show the process of becoming, to transfer the pain involved in order to break the numbness of her capitalist audience. Orlan illuminates the process of faciality, exposing the actions of performance that

traditionally mask doing under the pretenses of being. The audience, or the bourgeoisie, play the part of pain in the audience, embodying Althusser's reading of Brecht's spectator/ actor. Yes, Orlan shocks the bourgeoisie, but in the grand scope of capitalist resistance, it is hardly *all* she is doing. Her performance marks the process of deterritorialization/reterritorialization but leaves the audience in a deterritorialized state – complete with her pain. The cruelty results from their inability to reterritorialize within the performance; the performance leaves them to reterritorialize on their own, spurring intellectual revolution.

Although the temptation may be to dismiss this woman's comments as the raving of a disturbed individual, it must be noted too that Orlan's works have raised negative responses in other more accepting formats. At the Performance Studies International conference at New York University in March 1995, Orlan's appearance created a stir:¹⁰⁰

From the primarily feminist audience there were complaints that she was acting like a star and overshadowing the conference. Several postconference discussions (both in and out of classes) focused on how intolerable her performance surgeries were, decadent and mad performances that were not only offensive but also possibly took a step backward in the continuum of feminist political thinking. (O'Bryan 32)

Such discussion seems to have arisen, I argue, out of Orlan's strategies of resistance: avoiding victimization, continuous performance, eschewing state-sponsored kinship, and remaining Iph. The first of these, avoiding victimization was a point also made

¹⁰⁰ At the time, the postconference discussions included a heated discussion on the Women in Theatre Program (WTP) listserv – discussions that provoked Ph.D. candidate Tanya Augsberg to write an article in TDR about collaboration.

about Suzan Lori-Parks *Venus*. Because Venus as a character was complicit in her exploitation, some scholars objected to the piece, not knowing how to handle callous interpretations of exploitation. Orlan, who champions plastic surgery all the while recognizing its participation in the idealistic notion of the female body, is criticized for her “star power” (as if plastic surgery somehow makes her the next Britney Spears) and her insensitive presentation of her surgeries to her audience. Critics are confused by what Vivian Patraka has called “binary terror” (*Binary* 163). Rebecca Schneider cites Patraka and explains the relationship between binary terror and explicit performance: “Binary terror is provoked when the word ‘art’ is flashed over the image ‘porn.’ In fact, a host of distinctions is threatened, as if linked to one another in a circle of dominoes making up the Symbolic Order” (14). While Orlan’s earlier work utilizes the porn/art binary, her plastic surgery performances flash the word ‘art’ over the image plastic surgery, yielding ‘art’ flashed over ‘excess.’ Plastic surgery generates specters of frivolity, in part because it is elective and it is often employed only by those with the means to pay for it.¹⁰¹ Orlan is more wasteful than others because at least people (primarily women) who are paying for their good looks obtain something in return. Orlan, who engages surgery to diminish her classical beauty creates waste in capitalist society, all the while championing the beauty system. Orlan spends capital to descend the vertical structure by morphing into a freak. She desires the excess grotesque when society promotes the desire of reality. That she does not directly come out against women having plastic surgery enhances binary terrorism, causing critics to question: whose side is she on anyway?

Pushing binary terrorism further, Orlan highlights the waste surrounding the surgeries through the *mise-en-scène*. The costumes, both carnivalesque and flashy in

¹⁰¹ Or rather it is the outrageously expensive “unnecessary surgeries” that are covered widely in the media. Plastic surgery is highly beneficial for skin repair after burn injuries and skin cancer.

nature, add to the wasteful character of the performances. After the performances, Orlan puts her own waste on display:¹⁰²

Orlan's flesh is measured out into a precise number of grammes, encased in resin and framed, then mounted with phrases of text describing carnal art, to form the reliquaries that are sold or go on display in galleries.

Her body is a factory, her flesh its product. (Ince 48)

Creating these flesh objects of value not only embodies Orlan's concept of blasphemy, one where she replaces the body in the place of the divine, thus protesting the idea of the divine, (Ince 54) but also personifies Joseph Roach's theory "violence is the performance of waste." Roach gives three corollaries to this theory: (1) that violence is always meaningful because it serves to make a point; (2) that violence is excessive – it must "spend things" to make its point; and, (3) violence is performative "for the single reason that it must have an audience – even if that audience is the victim, even if that audience is God" (*Cities* 41). Orlan spends excessively to make her point in that she dedicates her funding to her surgeries – with local anesthesia, drugs, and recovery adding up and in that she spends her body, sacrificing it for her surgeries, all the while denying pain and making her audience her victim.

In part, Orlan's eschewing of the role of victim is made possible by the melding of her corporeal form with her performance/art form. Orlan's form of performance never disappears because her form never ceases – her performance, as an outsider, never ceases. This too is troubling for the kinship system. By performing constantly as an outsider and continuously threatening to move further with the

¹⁰² One time, Orlan appeared on a French talk show with Madonna and gifted to Madonna some of her flesh. Madonna accepted the flesh with pleasure and exclaimed, "It looks like caviar!" As austentatious as Madonna's remark may seem, the description, in truth, is an accurate one. The Petri dish ensembles containing bits of skin and fat do resemble a lightly-colored caviar (Augsberg, *Orlan's* 313n.67)

surgery – to take her body further into the carnivalesque – the system itself never has a hold on her designation. Plus, her longstanding threat, to apply to the French government as a new person once the surgeries are finished, creates a terror within the system; it is the threat of the action that is more significant than the action itself would be. Actually performing the action might give the system a chance to process her, a chance to say “yes/no” to her proposition and re-binarize her artwork. Not performing the action and yet always letting it loom establishes her presence as an Iph – an Iph that does not need to be satisfied by normal relations with others. Orlan’s performance, because there can be no one exactly like Orlan, sets her apart from others. Though she may make relations, there is no, as Deleuze and Guattari have described it, Archie Bunker like relationship to capitalist figures. No one is sitting in their chair saying of Orlan “There’s my kind of guy”; while people champion her causes and her work, no one has yet ventured to become her. And she has made a mockery of the Archie Bunker system, picking and choosing her body parts from works idealized by capitalism, only to re-create herself as a monstrosity through a pastiche of faces.

There are, of course, difficulties for the continuous performance, chinks in the armor of resistance. One of Orlan’s surgeries failed. One of her implants wandered (almost in a Freudian capitalist revolt to her intentions), and surgeons re-inserted it off-camera. While these difficulties may poke holes in Orlan’s overall artistic statements, they do help to establish the permanence associated with performance. Unlike Phelan’s suggestion that performance is fleeting, Orlan’s body, and its rejections of insertions made during performance demonstrate just how permanent her performance is. Even though the objects are re-inserted off-camera, the performance continues to affect her body. Orlan’s perpetual performance pokes holes in Butler’s feminist critique of performance. Butler sees the performance always caught within a

character and thus unable to make real change. But Orlan makes no distinction between her character and herself. Her body and identity are the sites of resistance, and the corporeal in particular cannot be denied, even by Orlan. Cruelty certainly has an effect on her audience, and it also has an effect on Orlan – one she suffers privately and masks publicly in favor of form.

Annie Sprinkle – Serving Cervix

Orlan's mask developed over time to alter her face and with it, her identity. But the push for new identification, for identification alteration, seemed to have stemmed from the change in name. Instead of Mireille Suzanne Francette Porte, we have Orlan, whose identity is constructed through performances declared as performances (as opposed to identity created through the everyday performance). For performance artist Annie Sprinkle, the name too was linked to a change in identity, and for Sprinkle, this renaming meant dedication to life in art.

In Annie Sprinkle's book, Post-Porn Modernist, she incorporates her name from her pre-porn years, Ellen Steinberg, into her performative account of herself as the prostitute, porn star, and performance artist Annie Sprinkle. On one set of pages she places pictures of herself as Ellen juxtaposed with pictures of herself as Annie. At the top of the page, the description reads "I was born Ellen Steinberg, but I didn't like 'Ellen,' so I decided to recreate myself as Annie Sprinkle."¹⁰³ Juxtaposed pictures have captions so the reader can comprehend the difference between Ellen and Annie. One of the pictures shows a teenage Ellen in everyday clothing, smiling in front of a building – a typical picture of a young American woman. The caption reads: "Ellen is fat and ugly, and nobody seems to want her." In the picture next to it, Sprinkle is pictured in high heels and white lingerie receiving oral sex; the picture appears to be a

¹⁰³ This page, along with a large part of the rest of the material in the book, is taken from slideshows/presentations given at Annie's performances.

still from one of her pornographic films. Underneath, it reads, “Annie is voluptuous and sexy, and lots of people want her” (18-19). Sprinkle makes the difference in these identities clear through the series of pictures. It is the difference between Ellen, the old self who was uncomfortable with her body, her clothing, her relationships – indeed, her identity – and the new self who embraces her body, sexuality, clothing, relationships. Unlike Ellen, Sprinkle has control of her identity, and this control stems from her performance.

Because of the change of identity and the manner in which Sprinkle turned directly to porn, many assume that her desire to be a porn star is connected with a terrible childhood or some kind of need to revenge herself against her parents. Sprinkle, in contrast, insists that she lived a pristine childhood with liberal-minded parents and that her move into prostitution and pornography derived from a love of sex and a penchant for performance, not a rejection of her kin lines.

Still, this does not mean that her new identity was socially acceptable. Sprinkle notes that her career has not necessarily been easy on her family:

Eventually, I called my parents and told them about my newfound career as a ‘masseuse.’ They were not as naïve as I had been, and they knew what *that* meant. My family was not as happy about my new career as I was, and my parents told me they were very concerned. (My brothers were particularly upset). They were afraid that I was being forced into it, or that I was on drugs. But over time they began to see that I was okay and happy. My family continued to love and support me, and they tried their best to understand my choices. (Now that I’ve been in the sex business for twenty-five

years, they realize it's not just a passing phase. When I asked them if I could include a family portrait in this book, they each gave their approval. That made me feel really good. I love and respect my family for their intelligence, common sense, and open-mindedness.)

(Sprinkle *Post-porn*, 25)

Sprinkle's family's discomfort with her newly chosen career begins to demonstrate the social consequences of her resistance to capitalism. Or rather, it demonstrates the consequences of making a social move against the capitalist structure – a move that has the possibility of liberating the structure from the system.

Sprinkle's ability to move is dependent upon her original place in the vertical structure. She was raised in Philadelphia and Los Angeles within a middle class family. Her father was a social worker and her mother a teacher. Both parents volunteered and were active in their communities (Sprinkle *Post-Porn*, 13). With her background and the opportunities afforded to her, it seems surprising that she ended up in the pornography industry. But Sprinkle chose pornography, despite the stigma and alteration of social class. Unlike many sex workers (or at least the socially projected image of sex workers), Sprinkle entered the industry, not out of a desperate need for money or out of drug addiction, but rather for true interest in the profession and out of a recognition that she could make more money in sex work than any other position available to her (Sprinkle *Post-Porn*, 25). Part of Sprinkle's resistance to the kinship system is her chosen career. From a middle class background, she is socially expected to follow a path outside of the sex industry; the industry, according to social stigma, is for fallen women – women who either “fell” from a higher social class into drug addiction and poverty, women fraught with a background of abuse, or women who already occupied a lower social class. This distinction dates back at least to the

social stratification created in Ancient Greece, and the sexual limitations placed on women from higher class families seems to stem from the time of Solon's laws.

While Sprinkle has not rejected the kinship connections with her family, she has displaced her kin location. She is no longer socially located within her family, as demonstrated by the need to ask her family to include a portrait within her book. Moreover, in the book and in her performances, she consistently locates Annie Sprinkle outside of the family and Ellen within it. Fearing Oedipus, the capitalist structures divide sex and the family into a binary, and this is one bridge, it seems, that Sprinkle will not cross.

In place of the old kin relations, Sprinkle began to create new kin relations based on the porn industry. She even refers to the porn industry as a family in *Post-Porn Modernism* (28). Her relationships with porn stars were transitory kin relations – relations that lasted the length of one shoot to a year and a half with Willem de Riddler. After she left the porn industry, Sprinkle began to have longer kin relations with women, including marriages to Kimberly Silver and Elizabeth Stephens. Sprinkle and Stephens remain committed to a seven-year performance that involves seven marriages in seven locations. For Sprinkle, performance seems to range from prostitution to pornography to marriage, but the path is more clearly defined through the connection of the work to Sprinkle's identity. Like Orlan, Sprinkle embraces her status as Iph, by developing kin relations with whomever she works.

As I mentioned previously, Sprinkle's interest in the sex industry was, in part, linked to capital, though she has claimed that she never engaged in sex work solely for money (*Post-Porn* 99). In Sprinkle's most famous performance, *Post-Porn Modernist*, she created a series of pie charts entitled "Pornstistics" that demonstrated her reasons for going into the porn industry. A graph compared Sprinkle's weekly income to that of an average woman. Sprinkle made \$4000 per week, an income

overwhelmingly higher than the average woman's income of \$243. Sprinkle's pornstistics shift the perception of the porn star from a livelihood that a woman only seeks in the most desperate of circumstances to a livelihood that a woman pursues to earn more than other women – a position to pursue better quality of life. Sprinkle enhances this perspective by speaking of her experience: "Miraculously I was never raped or violently assaulted or anything real scary. It's like I walked on coals and was totally unscathed" (qtd. in Montano 98). Sprinkle does admit to having unpleasant experiences, but the reason why she can speak positively about sex work does seem dependent on the positive experiences she associates with it; because her own history does not involve peril, she may make light of the consequences that some of the women in this kind of work suffer just for entering the field.

Sprinkle's mentor, Linda Montano, noted Sprinkle's tendency to stress the positive in her performance and encouraged her to create a performance about the worst thing that happened to her. Out of this, Sprinkle created a piece about her unpleasant sexual experiences entitled "100 Blowjobs"; this followed her "Pornstistics" vignette in *Post-Porn Modernist*, perhaps educating the audience about the downside of the influx of capital. In the piece, a tape played all of the demeaning comments Sprinkle had heard while she was a prostitute; while the tape played, she sucked on, gagged, and sometimes vomited on a wall of dildos (Sprinkle, *Post-Porn* 165). This section of the performance again illuminates John McKenzie's concept of "perform...or else." As a prostitute, Sprinkle must *perform* no matter what she has to endure *or else* she cannot make her living. As a performance artist, she confronts dangerous memories by reliving them onstage. If her performance is to be successful as a form of resistance to her past, she must *perform* those moments by reliving them entirely, by inflicting the same physical and mental pain, *or else* her enactment will be merely a representation rather than an experience. In other words, "100 Blowjobs"

allows Sprinkle to perform her identity as Sprinkle consistently if the performance itself connects to the hurt she carries daily because of her sex work.

Sprinkle's performance demonstrates the porn star's unpleasurable experience associated with the making of stag film. When the intended audience of the film is entirely male, there is no attention to women's pleasure. Linda Williams illustrates the difference between stag films and pornography for both men and women by imagining Zeus and Hera watching different kinds of pornography:

The first one they rent scandalizes Hera. It shows a penis in close-up ejaculating all over a woman's face and the woman acting like the semen is a gift from the gods. Hera criticizes the film's lack of realism. Zeus is surprised at her reaction. He liked the phallic show of power; it reminded him of his thunderbolts. They rent another. Hera likes this one better; it shows a couple experimenting with a wide variety of sexual acts, livening up their relationship. Zeus takes note again; although this isn't like watching stag films with the other male gods, it has its advantages. (*Hard* 231)

Whether Sprinkle's performance references her prostitution or pornography work, her act of choking on the dildos reveals not only the displeasure of the performer but also the revulsion of the female spectator to the stag film's demonstration of male power. Here Sprinkle unmask the consequences of pleasure associated with male domination.

The experience relies upon having a communal experience with the audience. Although Sprinkle maintains the separation of the viewer and the viewed in a physical sense, a separation that Rebecca Schneider deems as "fundamental to capitalism" (89),

Sprinkle's actions would be difficult for any (sane) spectator to watch easily. By gagging and vomiting during a re-enactment of a sexual act, Sprinkle forces her audience to see the negative side of the fantastical prostitute/porn star. Suddenly, as in Orlan's performances, spectators become conscious that they are watching something they may have no desire to see. Sprinkle's violent act gives herself/her body over to waste; her representation of past memories deforms the ideal body into an actual one. The line between representation and actual is muddled and Sprinkle enters the domain of cruelty, inviting audience consciousness and embodying "a theater difficult and cruel for [one]self first of all" (Artaud 79). In this instant, Sprinkle's theatre is difficult both for herself and her audience. But there is no tragic death to relieve the spectators, no sorry disappearance at the close of the vignette.

Instead Sprinkle proceeds with the performance, continuing on, as her life does, despite such insults. Sprinkle engages the audience at a more participatory level in the next vignette entitled "Public Cervix Announcement." She explains:

Adopting the manner of a teacher, I present a chart of the female reproductive system, point out the ovaries, uterus, fallopian tubes and cervix. (I learned how to say 'cervix' in seven languages!) I open my legs, insert a metal speculum into my vaginal canal, and screw it open, joking 'Hmmm, still so tight after all these years.' I explain why I'm showing my cervix, then invite the members of the audience to come up and take a look with the aid of a flashlight. (Sprinkle *Post-Porn*, 165)

Richard Schechner, who first saw Annie Sprinkle in her Nurse Sprinkle performance at a burlesque house and later directed her in his *Prometheus Project*, chose not to join the line when he attended *Post-Porn Modernist*. After admitting his curiosity,

Schechner explained that he chose not to look because he “was also with [female companions] and feared that my looking would be construed as ‘being sexually excited’ – and why not?” (qtd. in Schneider 55). In contrast, when Rebecca Schneider attended the performance, she chose to look. As she waited in line, questions that might plague any feminist spectator flooded her mind. She recalls, “How was I to focus my particular gaze? Who was I when I looked?” Schneider confesses that the questions troubled her long afterward, and that “the questions remain, in all their visceral tactility, the most fascinating aspect of the performance” (55).¹⁰⁴ Sprinkle’s dominance in the situation overcomes her status as the object of an objectifying gaze.

An invitation to look is an invitation to participate. Beyond looking, Sprinkle’s public cervix announcement is about experience. Schneider walks away mystified. A man with a camera in front of her in line reduces the experience to phallic fetishization: “It looks just like the head of my penis!” (qtd. in Schneider 55). The statement is an odd twist on the Archie Bunkers of this world. This man *is* saying of Sprinkle “there’s my kind of guy.” The response begs the question of resistance. Is it possible for someone to make it through Sprinkle’s performance objectifying her the entire time? It seems that the piece “100 Blowjobs” precedes the participatory moment to prevent this kind of objectification/identification, and that the man’s response may be one of relief from the previous experience. Nonetheless, it is possible that Sprinkle’s strategy for de-objectification may not work entirely throughout the audience.

How objectification functions in Sprinkle’s performance is difficult to discern. I am disappointed at the dearth of responses I have to draw from, and more importantly, how they fall almost too obviously on gendered lines. Schechner’s

¹⁰⁴ Amelia Jones fell into a similar quandary, noting “[i]t is difficult, in fact, to view Sprinkle’s cervix in an unequivocally self-empowering way (to pretend to possess an unmediated, dominating gaze of desire)” (16).

memory of the performance recounts a fear instilled by the gendered divide. He did not look because he did not wish to be perceived by companions, and probably other spectators (who sit in the seats and watch the line), as the man with the camera shouting “penis!” On the other hand, it seems that Schechner’s decision not to go relieved him from the quandary experienced by Schneider. Is it that the men who recognize the problem of the quandary beforehand must choose to stay in their seats, not necessarily just to avoid the questions, but to avoid being perceived as anyone but the most respectful of men? And does that leave only disrespectful men to look?¹⁰⁵

Sprinkle’s work navigates the binary of objectification/non-objectification. Because her longstanding work invited viewers to objectify her, Sprinkle employs this kind of gaze within her performance. But in her performance, she moves toward resisting the gaze by controlling it instead of allowing the gaze to consume her.

Control pervades the rest of the body of Sprinkle’s work too. At the end of the *Post-Porn Modernist* piece, Sprinkle controls her body, leading herself to orgasm in front of the audience. Gabrielle Cody details the event:

The ‘post’ that Annie reaches for toward the end of the show is that of the ancient sacred prostitute, a healer and teacher. Bare-breasted, and vibrator in hand, Annie invokes the myth of the ancient temple and re-creates a masturbation ritual in which she asks her audience to accompany her building sexual ecstasy by shaking

¹⁰⁵ At Sprinkle’s previous performance as part of Schecher’s *Prometheus Project*, another academic spectator, Elinor Fuchs, was more critical of Sprinkle’s invitation to look at her genitals (without the speculum and without the invitation to see the ever elusive cervix):

Embarrassment deepens as Sprinkle asks any interested spectator to shine a flashlight at her genitals, examine them with a magnifying glass, and describe their texture and color. Only males volunteer.
(43)

It seems there were different responses to Sprinkle’s section in the *Prometheus Project* and her “Public Cervix Announcement.” Fuchs herself seemed revolted by the former, while female spectators who speak of the latter performance appear to view it as both mysterious and empowering.

rattles handed out by ushers, in order to take prayers into
the divine realm. (13)

The orgasmic finale adds to the excess of sex that dominates Sprinkle's performances. Linda Williams has commented on the relationship between Sprinkle's performance and the status of women's sexuality in Occidental culture since the Greeks. She again references the argument between Hera and Zeus about which sex found greater pleasure in sex and claims that the decision (ultimately made by Tiresias) that women found more pleasure "always operated to the detriment of female agency in the social sphere" (*Pornography* 130). Because women found more pleasure, they were viewed as having an excess of pleasure – an excess that must be managed by men.

Instead, Sprinkle directs her own "excess" of sex, by making performances that embrace excess. Sex dominated *Post-Porn Modernist* and Sprinkle pushed the limits of participation with her audience, but in her next piece, *Herstory of Porn – From Reel to Real*, Sprinkle recounted her life as a porn star by showing footage from all her movies. I can recall a professor of mine from college showing disgust with the piece (though she appreciated *Post-Porn Modernist*), saying "It's just all *porn*." Like *Venus* and Orlan, Sprinkle's work challenges typical channels of returning – sometimes offending her champions.

Sprinkle's recent work is less overtly sexual than before, but she still focuses on the body and on her relationship with her partner Elizabeth M. Stephens. Sprinkle and Stephens plan a seven-year performance project to pledge their commitment to each other and to art. The piece, rather than focusing directly on sex, as Sprinkle's performances did in the past, focuses on love and acceptance. While the wedding performances are certainly a way for Stephens and Sprinkle to renew their commitment to each other, they are also a way to resist against capitalist projections of heterosexual marriage. Instead of one lesbian wedding, Sprinkle and Stephens intend

to have at least seven, demonstrating that their relationship/performance is not fleeting.¹⁰⁶ Sprinkle and Stephens's re-performance of marriage reinforces the permanence of what society believes is a tenuous relation – unworthy of recognition by the state.

Control crops up again in the series of performances, especially when Sprinkle discovers that she has breast cancer. In the first year of Stephens's and Sprinkle's project, Sprinkle has to have surgery. Although this kind of surgery cannot be documented in the manner that Orlan's elective and less intrusive surgeries can, Stephens asked Sprinkle's anesthesiologist to take pictures. One of the pre-surgery pictures depicts Sprinkle in an inviting pose, finger to open mouth. But her hand has an I.V. in it, and the exposed breast is tinted blue from dye the surgeon injected into her lymph nodes. In spite of the cancer, Sprinkle continued to perform – demonstrating both her sexuality despite her illness and the illness's effect on her sexuality. Sprinkle's pictures demonstrate a need to control the illness through citation, or rather, to control her reaction to the illness through performance. Other pictures depict the surgery itself, the removal of the growth, Sprinkle and Stephens holding hands, and Sprinkle's bandaged breast.

The push to counter the negative effects of the illness through performance continued while Sprinkle underwent chemotherapy. During Sprinkle's different chemo sessions, Sprinkle and Stephens dressed up in elaborate and flashy costumes (reminiscent of Orlan's garb during her surgeries – though Orlan's has even more flair). Pictures of the sessions are posted on the couple's Love Art Lab website (www.loveartlab.org). In the first, Sprinkle wears a large glittering necklace and a t-

¹⁰⁶ The U.S. may eventually respond to the growing advocacy for equal rights for homosexual partners by permitting gay marriage. It is far easier to co-opt the gay rights movement by using current ideological state apparatuses (like marriage) to mollify what was once considered anti-capitalist, than to permit a growing subculture.

shirt with a sparkling word “Star”; makes a face, pointing her finger upward in a pose that reads, “rocking out.” Meanwhile, an attachment to her finger monitors her pulse and a blood pressure taker is wrapped around her arm, waiting to be pumped. Below her picture, the description reads “So many ladies are choosing chemotherapy these days. It’s all the rage. Everyone’s wondering what to wear to their infusions” (See Figure 5). The pain associated with the cancer is present, but Sprinkle does not voice



Figure 5. Annie Sprinkle as a Chemo rockstar. 2005.

her pain. Timothy Murray has pointed to the power of silence in feminist art, especially in opposition to capitalisms hold on language:

On the other hand, when woman willfully manipulates silence as a political and/or ontological strategy in countering patriarchal discourse, she positions herself, it can be argued, outside of or on the margins of dominant political and cultural institutions. But even in this

context, silence might be critiqued for disenfranchising woman, since the dominant institutions have proven themselves capable of functioning without her, that is, capable of enslaving her without her vocal resistance.... Thus the seductive strategy of a silent feminist praxis in response to phallogocentric discourse foregrounds difficult theoretical issues which continue to haunt any attempt to provide such a strategy with an affirmative reading. (115)

Murray's assertion, that silence holds possibilities for feminist resistance demonstrates the method that Sprinkle uses to transfer her pain to the viewer. Sprinkle is not completely silent, of course. Her speech through the captions reveals her levity – a levity that discomforts the spectator because, as she or he knows (either from her/his own experience or from observing the a family member's bout with cancer) chemotherapy wreaks havoc on the body. Sprinkle sacrifices the verbal response to the pain, silencing her victimization and thereby leaves pain to the spectator. Like Orlan, she implicates the spectator in her performance by transferring her pain.

Later pictures show Sprinkle in a bathing suit, sarong, holding a drink complete with umbrella while wearing a purple and blue wig and red sunglasses; Stephens is dressed similarly in a blue Hawaiian shirt; the two of them both brandish noses covered in zinc sunblock. The play on the drinks is evident in the next picture, featuring just Annie with a description reading "Chemo cocktails anyone?." The pictures document the sessions and show the couple involving their doctor by having him wear a cone hat in a birthday party vignette and hold a bow and arrow when Stephens and Sprinkle are dressed as a cowboy and Indian (respectively).



Figure 6. Annie Sprinkle. “Chemo cocktails anyone?” 2005

While I was first tempted to criticize Sprinkle for making light of the cancer and perhaps ignoring her pain in the sense that Orlan does, I couldn’t help noticing the juxtaposition that Sprinkle presents during her treatments. She is not working against the medical equipment or trying to hide the chemo process, but rather finding the contrast between the instruments that seem to inflict her suffering and aspects of performance through which she finds resilience. In the photos, she is not a victim of cancer; nor is she championing it as Orlan champions surgery and drugs. She does show her resilience in the face of it, and by avoiding victimization in these performance, Sprinkle further melds her persona with constant performance. Every part of her life is open to performance, even if those performances are more private than others.

The critical issue that arises from avoiding victimization and constantly performing for Sprinkle is the tendency to focus too much on the positive. Only when Sprinkle was provoked by Montano did she create a performance demonstrating the

negative side of the porn industry through “100 Blowjobs.” It appears that to remain resistant, both Sprinkle and Orlan have to layer performance over the negative aspects of their lives. Performance becomes a tool to ignore pain or simply work around it. Still, aspects of their lives remain hidden: Orlan has surgery to fix a botched surgery off-camera, and Sprinkle documents the moments in breast cancer where she seems in control of her situation.

Between Sprinkle and Orlan, there is also the question of the body within the kinship system and how it is viewed. The large difference between them is that Orlan’s body is plastic, made-up, contrived, whereas Sprinkle’s is natural, without prostheses, without the Eisenstein’s excessive costume beard. It is thus not her body that is excessive on its own, but her body within sex. Sprinkle becomes her own sex trafficker. She takes one part of woman that capitalist society feels threatened by – the abject female who finds pleasure in sex – and makes a performance out of it, demonstrating how women can use this excess to more people. Moreover, she performs her life, or rather, her life is a performance. Linda Williams points to the connection between Sprinkle and the pornographers of ancient Greece:

“[P]ornographos was simply a subcategory for biography – tales of the lives of courtesans – which may not contain any obscene material at all” (*Pornography* 123).

While Sprinkle chooses how she shows her life to her audience, she does incorporate performance into all aspects of her life, from illness to relationships to career. In her most recent work, she opened up her partnership to performance, finding resistance through another – this time not a fleeting relationship – but still a relation of choice performed continuously. For she is always choosing to plan a wedding, perform in a wedding, plan another wedding, with Elizabeth. Sprinkle circulates with her choice, never leaving, never dying, but sacrificing herself without disappearance.

A Rosebud by Another Name: The Tragedy of Anna Nicole Smith

For both Iphigenia and Antigone, disappearance and sacrifice were linked through choice. Iphigenia ultimately resolved to go willingly to her sacrifice. Antigone refused to deny her deed and then chose to commit suicide after she was walled in by Kreon. But sometimes sacrifice leads to disappearance unintentionally. Sometimes, in a capitalist system, disappearance is the solution to resistance, especially when resistance is so schizophrenic, it rises to the very height of capitalism without direction.

Women's disappearance in Ancient Greece festered between the link of marriage and death. Women disappeared from their family, the kinship structure they were born into, and then disappeared in death to be buried according to the new family's funeral rights – the *kêdeia*. Kirk Ormand also writes of the affinity between marriage and death in Greek literature:

Most important, an abundance of literature compares a woman's experience of marriage to her death, often specifically her sacrificial death. Persephone is in many ways the paradigm for Greek brides. It can be no coincidence that her alternative name, Kore, is virtually synonymous with *parthenos*. Persephone's marriage is both marriage and death, since she marries Hades and goes to live with him in the underworld....A bride's death *becomes* her marriage and vice versa. (25)

If marriage and death were linked through women in literature, they were linked even more through performance – i.e. there were similarities between the rituals. Rush Rehm points to several similarities including the offering of locks of hair by the bride at her wedding and mourners at funerals and the ritual bathing of the wedding couple

and the deceased. Large stone loutophoroi (vessels for pouring water) were placed at the graves of the young who died unmarried as a gesture of what could have been; the vessels are also used in the nuptial bathing.

How apropos then for a woman at the center of a kinship scandal – a scandal concerning funeral rites and of course inheritance – to wear her wedding dress to her husband’s funeral. The funeral itself was held for her mourning only; because she wished to control the arrangements, her husband’s son agreed to allow her to plan her own funeral for her husband, rather than let her ruin the funeral they had planned for him. And she created a grand funeral to spite them. A white piano and a candelabra created the atmosphere in the chapel, and provided her a venue to lament her husband’s death by singing “Wind Beneath My Wings.” Journalists also adorned the chapel; none of *her* performance would be missed. On multiple instances she burst out crying, so deeply that she could not speak to the journalists she had so kindly invited (Hogan 101). This was a woman’s attempt at a capitalist funeral – a funeral meant to prove in part, her marriage to her rich husband. Mixing excess with success, Anna Nicole Smith managed somehow to become queen of both.

Anna Nicole Smith’s claim to octogenarian husband J. Howard Marshall’s estate is still in courts today, though Anna Nicole died in February 2007. Beyond this kinship scandal there were many others, most famously that of her child Danielynn. In fact, Anna Nicole’s life was plagued by kinship difficulties from the very beginning, when Anna Nicole was known as Vickie Lynn Hogan, daughter of Donald Eugene Hogan and Virgie May Tabers.

Like Antigone, Anna Nicole’s family background influenced both the formation of her identity and her ability to resist. Antigone’s aberrant status – as a child of incest – permitted her to choose her own kin relations. The uncertainty of Anna Nicole’s background as well as her birth into an impoverished American family

whose geography (rural Texas) is characterized by wealthier populations as a breeding ground for incest and ignorance positions her low in the arborescent structure. Anna Nicole's biological kin relations remain mysterious, partially because her biological mother Virgie married and divorced two men named Donald, or perhaps married only the Donald that did not father Anna Nicole (Redding 12).¹⁰⁷ In the trenches of American destitution, the supposedly regulated institution of marriage falls under the auspices of "common law" – a designation that demonstrates the system does not see a need to regulate this marriage economy throw its laws. Potentially, these people are too poor to threaten the capitalist system. Perhaps this notion also results in the perversion of the avuncular within the kinship system. Lévi-Strauss recognized the importance of the maternal uncle within kinship systems:

In patrilineal societies, where the father and the father's descent group represent traditional authority, the maternal uncle is considered a 'male mother.' He is generally treated in the same fashion, and sometimes even called by the same name, as the mother. In matrilineal societies, the opposite occurs. Here, authority is vested in the maternal uncle, while relationships of tenderness and familiarity revolve about the father and his descent group. (*Structural* 40-41)

Under the "subverted" kinship structure of rural Texas, the "power appears to fall to the maternal aunt. Anna Nicole for a time did not live with her mother; during high school, she lived with her mother's sister, Kay Heard. Kay alleged that when she lived with Virgie and Anna Nicole's father Donald #1, at age ten Donald #1 raped her.

¹⁰⁷ Sources from Anna Nicole's life are varied. Surrendered by glitz and glamour, Anna Nicole changed her story often to fit her mood. And her family members also seem to change the story to fit their needs.

The diversion in the system (where the aunty takes over the uncle) allowed Anna Nicole to distort her biological background. Just as Antigone chose her brother/uncle/nephew as brother, Anna Nicole manipulated a social relation into a biological one, choosing Kay as her mother. Anna Nicole altered this story to convince herself and others that Kay had a child from the rape and that child was Anna Nicole. Later in life, Anna Nicole appropriated her contentious biological background to re-create herself as an American queen; she claimed, most fantastically, that she was the child of Marilyn Monroe even though Monroe died five years before Anna Nicole was born (Hogan 13). She pursued a legacy of legitimacy for the wealth garnered from her modeling career and marriage. Her claim allied her with a different kin structure altogether. From the beginning, Anna Nicole detested her identity, the world she was connected to; she felt out of place in her community. Because she detested her identity, she sought a new spot in the capitalist system. Refusing the Oedipal relation of father/mother/me, Anna Nicole instead sought to climb the arborescent structure by playing with alliance and filiation – by performing new relations.

After dropping out of high school, financial troubles led Anna Nicole to stripping. Like Orlan and Sprinkle, she rejected her biological name in favor of the stage names Nikki and Robyn and began working at various strip clubs around town; to begin with, she mostly had the day shift because she was flat-chested (Hogan 14-16). During this period, Anna Nicole supposedly supplemented her income by turning tricks with the Johns at the strip club. She invested her money in her career by spending it on plastic surgery for her breasts. Over the course of a few years, she had numerous breast augmentation surgeries. Playboy scouts Eric and D'eva Redding explain the most significant one:

According to Suzy Pfardresher, a Houston pharmaceutical and medical supply saleswoman, Vickie's augmentation was unusual in that Dr Johnson implanted not one but two 450 cc silicone sacks in each breast, one on top of the other. The result was a 42DD bust, practically putting her breasts in a different zip code from the rest of her body. (25)

Vickie's half-sister Donna Logan claims that the final size was actually FF and that Anna Nicole's surgery immediately changed her from an A cup to a DD cup. Because of the radical change in size, Anna Nicole suffered pain in her back and neck; she did not have the muscle mass to support her new breasts, and suffering the consequences of excess, Anna Nicole turned to painkillers – an addiction that would eventually kill her (Hogan 19). Anna Nicole masked her pain as Orlan and Annie Sprinkle masked theirs. But Anna Nicole attempted to disappear her pain instead of showing the process of becoming (the process that requires both sacrifice and pain) or instead of transferring her pain to her audience. Even though everyone knew about Anna Nicole's surgery, especially because her initial surgeries left her with a heavily scarred nipple (Redding 41), Anna Nicole would sometimes claim that her breasts were “an act of god,” bestowed upon her during her pregnancy with Daniel and remaining upon her after she lost her pregnancy weight (Redding 24). Her outrageous assertion about her breasts, along with the previously mentioned lies about Kay and Marilyn Monroe as her mothers, demonstrates the relationship between excess and speech in capitalist society. While no one believed Anna Nicole's contentions, her speech merely overproduces the general tendency of capitalist subjects to deny and lie about backgrounds, desire, and even hope in order to fit into their spots in the arborescent structure.

Anna Nicole's divine gifts were constructed for one purpose: to make her money. The breast/mouth machine, the underlying machine of Oedipus, is a metaphor for the consumption of women through capital. The bigger the breast, the more there is to consume. Unlike the women who have plastic surgery to fit the mold of a capitalist wife, she did not desire to blend in. Instead, Anna Nicole pursued the kind of plastic surgery that would make her, quite literally, stick out. Like Ivan's beard, Anna Nicole's breasts were obtuse – both fascinating and shocking. Yet Anna Nicole's breasts were also easier to consume because she offered them up for this purpose in strip clubs and later through mass media spectacle. For Anna Nicole, like Annie Sprinkle and Venus, excess created capital. And part of that ability to create capital was based in Anna Nicole's career; it was a career that required excess to survive. With excess, however, comes sacrifice, and Anna Nicole had to sacrifice the rest of the body just to carry those breasts around.

Soon after the augmentation, Anna Nicole used her new accessories to pursue higher status in capitalist society. She contacted a local Playboy scout named Eric Redding who took polaroids of her and sent them into the magazine. After just three days, Playboy returned a request to the scout to take more pictures and send them in. Redding and his wife were astounded by Anna Nicole's talent:

Vickie Lynn Smith [again Anna's birth name] *loved* the camera, and the camera loved her right back....She was a natural, a goddess. Eric had never seen anything quite like it. Vickie was a photographer's dream come true, and we knew this girl was going to make it. (44-45)

Anna/Vickie had "It," construed by Joe Roach as the "power of apparently effortless embodiment of contradictory qualities simultaneously: strength *and* vulnerability, innocence *and* experience" (*It* 8). Pictures of Anna Nicole display these qualities and

the contradiction of her person; she was both innocent and experienced, vulnerable and strong. While her breasts may be what initially earned her capital and notice, it was undoubtedly her possession of *It* that allowed her career to sail. Anna Nicole's contradictory qualities created a face that sold – a face that Americans could identify with, a face of capitalism.

Anna Nicole rose to stardom quickly. After her photo shoot in L.A., Playboy decided to make her the centerfold, not just a feature. Shortly thereafter she was named 1993 Playmate of the year (Brown 74). At the time, she had neither the body of a model, nor a Playboy model. She had a large frame, weighed 160 pounds, and, as the Reddings put it, possessed “an especially large derriere” (38; 42); according to imdb.com, these statistics make her the tallest and heaviest Playmate of the year. Perhaps, like Venus, her instant success was due to her status as an aberration.

Guess? capitalized on her difference, employing her as a spokesmodel in an industry where, most models proportions measured at the other side of the spectrum from Anna Nicole. Again, the system worked for Anna Nicole, miraculously, because of her difference from the norm. As she ascends to the spotlight of society, she at once gains capital and puts herself at risk for sacrifice – downfall in the eyes of the public. Antigone's deed did not cause her downfall; as Kreon pointed out, all Antigone had to do to redeem herself was deny her deed. Her public attestation to burying her brother buried her in turn. Anna Nicole's celebrity garnered her capital, but also projected her acts into the public sphere. At first, Anna Nicole appeared to fit the mold of celebrity, following along with others' suggestions to further her career. The transition to the high profile modeling job at *Guess?* also led to Anna Nicole's re-naming; Vickie Lynn Smith became Anna Nicole Smith. Paul Marciano, the president of *Guess?* suggested that she change her name thinking that it would help her image as an all-American girl (Hogan 34). Other model offers followed and in one ad for H&M

the billboards of Anna were rumored to have caused car accidents in the European countries where they were displayed (imdb.com). At this point in her career, Anna Nicole began to make the shift to becoming a business – a continuous performance that drew upon offering her body for money in all situations. Of course, this process stemmed from her initial work in strip clubs.

Having grown up fairly destitute and having struggled to earn money after having a child, Anna pursued capital above all. While her plastic surgery did not match those of women wishing to organize their bodies for marriage, her breasts attracted a wealthy husband nonetheless. Before her debut in *Playboy*, Anna Nicole met her future husband J. Howard Marshall, the octogenarian billionaire. At the time Marshall was mourning both his wife and his mistress; in this volatile state he supposedly entered into a strip club and instantly fell for Anna Nicole (Redding 34-35). Later the same year, she received the gig at *Playboy*. Two years later in 1994, Anna Nicole and J. Howard Marshall were married at a private ceremony.¹⁰⁸

Anna Nicole's wedding captivated the public; it seemed to help Anna Nicole Smith's career in that she drew more press. Jeffrey A. Brown theorizes as to the media obsession over Anna Nicole Smith's trial:

This trial, and the public's interest in it, are not just about whether the bulk of an eccentric millionaire's estate should be awarded to an estranged son or a golddigging wife. This trial is about the strict rules of the American class system and about how those rules are

¹⁰⁸ Anna Nicole postponed the wedding (Marshall was interested in marrying her immediately) in order to pursue her career, and in the meantime she also attempted to use marriage as the prize Marshall would receive for rewriting his will; despite her attempts to use her breasts as bait – she brought a tape recorder to his hospital and tried to force him to rewrite her claim to his estate by showing him her “rosebuds” – the rewrite never happened. The estate remains in contest today even though Marshall's inheritor, his son E. Pierce Marshall, and Anna Nicole Smith are both deceased. At the time of the wedding, Marshall was 89 and Anna Nicole was 26 (Hogan 71-72).

intricately and intimately written onto the female body.

The strange case of Anna Nicole Smith demonstrates the tension between the *belief* that in the USA class is more a matter of financial worth than the exercise of power, and the *reality* of social pressures and expectations that function to naturalize class standings, and limit this class mobility. (75)

Anna's rise to wealth threatened the capitalist stratification. And while the rise to wealth through marriage would not have that much effect upon the structure on its own, Anna Nicole Smith's combined fame created the possibility of resistance on a larger scale.

It is not altogether a faux pas for someone to rise to a different class within the American capitalist system. The system is set up to let a few stragglers through in order to create a desire to move up, a desire to work harder. The problem with Anna Nicole Smith is that her ascension in class occurs through an unsanctioned trajectory. Brown again,

Smith has served as a comic parable, as lower class 'other' that the general public can scoff at. This is the trap in which Smith is ensnared. Because she has been publicly marked as white trash, the possibility that she will become one of the wealthiest women in the USA poses an ideological threat to middle- and upper-class whiteness. (77)

An initial marking of Anna Nicole as a desirable Southerner played well in capitalism's rags-to-riches mythology, but problems arose when Anna Nicole was publicly marked as white trash, but rather that she was continuously re-marked as

white trash through her public appearances. It was as if Vickie Lynn Smith, the low-class drug-addicted stripper, went to sleep one night and woke up as the multi-million dollar model and multi-billion dollar housewife, Anna Nicole Smith. If Annie Sprinkle's move from a middle class family to a sex worker shocked the system, Anna Nicole Smith's move from white trash stripper to billionaire's wife shattered it, destabilizing trafficking. Anna Nicole Smith was entirely too adept at trafficking herself, and the method she used was performance.

In court, she made outrageous claims, trying to make herself seem as naïve as possible. She blamed her inability to calculate how much of Marshall's money she had spent on her illiteracy saying that she often wrote 25.00 meaning \$2,500 and 4500,00 meaning 4,500 (Hogan 15). During other testimony she tried "to claim she couldn't remember significant dates, to have even the simplest questions repeated over and over, or to answer a completely different question from the one that was asked" (Hogan 112). Other news footage shows Anna Nicole's remarkable restraint when admitting she is not permitted to discuss the case (Today). Anna Nicole's intelligences surfaced when it suited her and submerged when necessary. In short, Anna Nicole was conveniently inept.¹⁰⁹

It is almost as if Anna Nicole Smith plays the part of her mask. While at times it is obvious that she may have difficulties with areas of reasoning beyond her education, other times it is obvious that her intelligence lies in her performance, or how she has to use her face and body in any one moment to obtain what she needs. Playing dumb is part of her ability to control. If others underestimate her, she can often weasel what she needs from them. It seems that she employed this strategy with

¹⁰⁹ Anna Nicole's convenient lapses of memory could also be construed as manipulating feminist silence. Her strategic silence invokes feminist resistance to patriarchal law. The civil court could not persuade Anna Nicole to actually invoke silence in response to attorney's questions, but she could still manage to evade response by playing into society's perception of her as an ignorant woman from rural Texas.

Marshall, offering him sexual favors or marriage in exchange for writing her into his will. She employed this strategy with the courts, trying to convince the judges that her uncontrollable spending was actually tied to her inexperience with money and lack of education.

While Annie Sprinkle and Orlan radically changed their identities, their faces, their location within the stratification by altering their identities purposely to commit acts of resistance that worked schizophrenically, Anna Nicole Smith altered her identity through alterations of her body and acted schizophrenically, playing both the billionaire wife and the underprivileged Texan when each of the roles suited her purpose. And her goal is to traffic Anna. Anna is in the business of being Anna, making the name, the performance, the identity, herself a capitalist structure.

Anna Nicole's constant struggle, resulting from this life, was her battle to subdue her corporeality for capitalist gain. Following Marshall's death, Anna Nicole became undesirably (in modeling standards) heavy. With her weight ballooning out of control and modeling gigs no longer flooding in, Anna Nicole filed for bankruptcy protection in 1996 (Hogan 108). Finally in 2002, E! created *The Anna Nicole Show*, a reality show that focused on Anna Nicole and featured her lawyer Howard K. Stern (not to be confused with the radio host), her assistant Kimmy, her son Daniel, and her dog Sugar-Pie.

The show demonstrates the anomaly that Anna Nicole Smith was. The contrast between her celebrity status and her outlandish behavior revealed her freakishness; she perpetuated the role of the aberration. Although she was a star and treated like one when she traveled, she lived in fairly modest surroundings, most likely because she did not have a great deal of income at the time. She frequently engaged in lude behavior, burping often and even inducing vomiting in one episode where she challenged Stern to an eating contest ("The Eating Contest"). She humped random

furniture and pillows throughout the course of the series and encouraged her dog to do the same. She constantly referred to her breasts throughout the series. Always dressed in tight clothing, there were several moments where she expressed concern that her breasts might come out and at least one moment (off-film) where they did pop out in a realtor's car; afterward, she repeated "My twinnies came out" to an embarrassed realtor. So while Anna Nicole performed, she did not hide anything ("House Hunting"). Jeffrey Brown remarks, "Perhaps what shocked people and threatened tabloid critics was that Smith did not seem sufficiently embarrassed by the change in her body shape" (82). Nor was she embarrassed to perform with her grotesque body by highlighting the abject. Lesa Lockford suggests that women resist objectification through encountering the abject:

By performing abjection – the willful act of self-degradation as a performance strategy – my suggestion is that the performer's agency is made present through resolute defiance of the cultural script in which women are always already abjectified. (49)

Calling attention to the abject body, Anna Nicole overplays the abject, asserting herself as excess by constantly reifying her own excessive qualities. Instead of the refined capitalist that society wants glamorous Anna Nicole to be, the one who earns but consumes only the finer things, viewers of *The Anna Nicole Smith Show* watch Anna spend her body, her money, her friends. Just as Antigone became aberrant, Anna Nicole stood out from her designated place in society. Unlike other celebrities involved in scandals, weight gain, or odd behavior, Anna Nicole did not deny her deeds. In *Antigone*, Kreon gives his niece the chance to cover up her scandal by denying her deed. Anna Nicole too could pursue the path of other celebrities by masking her personality through the veil of class. Instead, she embraces the abject –

highlighting it through costume and action, thereby confirming her own aberrance.

Anna Nicole, in life, operated as a performance of waste.

Strangely, throughout it all, she was somehow still likable, still inviting. In the “Pet Psychiatrist” episode, perhaps the episode where she seems most lucid,¹¹⁰ she invites an entire center of troubled women (possibly a halfway house) to her home and engages in many different activities with them. The purpose of the visit was to encourage women to do what they want to do in spite of difficult circumstances. Together they painted, swam in the pool, and enjoyed food from a cookout. With all the glamour, glitz, stars, parties that surrounded her during the reality series, Anna Nicole appeared to show more of her personality at the event with the troubled women; surprisingly, she seemed most at home helping these women.

Just five years later, in February 2007, after Anna Nicole had lost weight and regained her career as a model and spokesperson (for Trimspa the weight loss supplement), Anna Nicole Smith died in the Hard Rock hotel in Hollywood, Florida (Cosby ix). Her death followed her daughter’s birth, son’s death, and her wedding to Howard K. Stern. Though still somewhat of a mystery, her death seemed to have occurred from an accidental overdose of prescription drugs. Performance, excess, breasts, and publicity resulted in an tragic disappearance. Anna was “famous, above all, for being famous,” as the *New York Times* put it (Goodnough), and that kind of fame, the kind predicated on earning capital, can be draining. Life, the continuous

¹¹⁰ Anna Nicole’s addiction rears its head throughout the series. Later in the show, the producers began to set up events for Anna to attend to make each episode seem refreshing. This led to one of the most uncomfortable episodes – the dating episode where Anna Nicole is sent on a date with a millionaire by a millionaire dating service. Throughout the episode, Anna Nicole appears drugged, slurring her words and walking unsteadily. While she appeared like this at numerous points in the series, she would generally have more moments of clarity. But in this episode, she was in a haze the entire time, hardly responding to the date’s questions and comments. Although it was clear that part of the lack of response on her part was because of her lack of interest and even her annoyance at her date, it was relatively shocking to see her sullen and withdrawn. She tried her best to perform Anna Nicole Smith at this point. When it is clear, however, that all she wants from this man is for him to disappear, it is also clear that she has drawn her performance down to a minimum level, just enough to prevent her from being overtly rude (“The Date”).

performance, the constant production of excess, results in eventual waste; Anna Nicole may have shattered the capitalist kinship structure meant to keep her in her place, but the structure too shattered her, over time.

At the time of her death (just as with her birth), she was deeply entrenched in a kinship scandal regarding her new baby Danielynn. She and Howard K. Stern claimed that he was the father, while a photographer and former boyfriend of Anna Nicole's, Larry Birkhead insisted he was the father (a claim that proved true). The scandal was attracting so much media attention that a third man decided to throw his hat in the ring; Frederic von Anhalt, husband of Zsa Zsa Gabor, alleged that he was the father, noting his ten year affair with Anna Nicole and admitting, "Sometimes I'm a bad boy" (qtd. in Dodd). The paternity battle rested, not only on being publicly declared the father of Anna Nicole's child, but more on being the father of the sole heir to Anna Nicole Smith's portion of the Marshall estate...if the courts ultimately decide that she should be awarded a portion of the estate. The sad finale to Anna Nicole Smith's performance is that her daughter is now the one being trafficked by men and through the state's justice system...or rather men and the justice system traffic Anna Nicole through her daughter.

Anna Nicole eluded such markings by re-marking herself as many things at once, a supermodel, a golddigger, a mother, a woman who struggled with her weight, a Texan from a depraved background, a charitable person (she modeled in many ads for PETA), and a drug addict. It was this vortex of identity, and Anna's constant performance of it, that both fascinated and baffled the media and her international audience. In the spotlight, Anna Nicole, an accidental feminist, simply lost control over the Iph she so broadly cultivated.

Resisting Identity

If capitalist performance and division of the audience and the spectator are linked then resistance must be found through kinship, where the performer links herself to the spectator through her performance. She asks, somehow for the performer to participate with her – troubling the line established between spectator and performer in Greek theatre. For Orlan, this is accomplished through pain; Orlan transfers her pain onto her audience members, thereby creating a kinship with them – a kinship in pain. The audience members suffer and Orlan does not, reversing the process of what happens in tragedy. Yes, Orlan makes a sacrifice, but it is her audience members who feel it, while she, the heroine, escapes pain.

Sprinkle offers a different approach, creating a participatory environment, using her background in sex work to traffic herself – to control the view of her sexuality through participatory performance. She pulls into focus all the parts of female body that traditional prostitution and pornography are not interested in; this means exposing her audience to her cancer as well as showing her cervix. And she controls how her audience views her body by inviting them to gaze at her cervix, only to find, as Rebecca Schneider did, that it was truly the cervix gazing back at her. She asks the audience to participate in her orgasm, not by producing something sexual, but rather by producing something spiritual. Sprinkle prevents her own trafficking in performance by performing her sexuality in a manner that controls how she is viewed.

Anna Nicole also works with the gaze, but she purposely participates in being viewed in order to gain capital. When she wishes, she can perform all the classic pornographic poses that attract attention and money. She employs an artifice of naiveté for money. But she does not hold this pose or personality throughout her public life, as most models seem to. In the public eye, she holds nothing back, burping, humping, playing upon the idea of excess. She is, indeed, an aberration – a

“white trash” woman who rose to the heights of success, fame, and wealth all the while maintaining a foothold in her roots; there are no manners to display constantly. Anna Nicole reverses the tragic realization “that man cannot change his condition, but can only drown his world in vain attempt” (Williams *Tragedy*, 74) throughout her life, at least until her final sacrifice.

For all these women, performance does not disappear. Throughout their lives, they perform their identity consistently, as Orlan and Annie Sprinkle seem to, demonstrating through art how a woman can both employ capital to her advantage and resist against its traditional hold on women – a schizophrenic position. Anna Nicole lives schizophrenically, creating capital while not falling to boundaries the social structure of higher wealth engenders. She survives (or did), as Orlan and Annie Sprinkle do, by sacrificing her body in favor of resistance. Perhaps it is the admission by Orlan and Annie Sprinkle that they are creating art to resist – political feminist art – that ultimately saves them from disappearance. Anna Nicole, whose boundaries of schizophrenic performance reached too broadly, ultimately destroyed herself through the expanding vortex. Or perhaps it was the failure, through art, to draw lateral relations to her audience. At the peak of capital, Anna Nicole struggled constantly to remain at the top of the capitalist structure, and this attempt placed her at a different level from all those surrounding her.

Like Antigone and Iphigenia, these women chose to extend their own relations, leaving behind former identities and grasping control of their trafficking – a control that the Venus Hottentot was not afforded. In resistant performance art, the lateral reach is to the spectators, the ones who are separated out by the traditional lines of theatre. Form as its own identity is interrogated by performance. And through this interrogation of form, resistance overcomes the dissimulation of history in performance.

EPILOGUE

DAUGHTERS

I come to avenge my father's death, play Medea, play Antigone, play Electra. Medea, whose father was a king and was considered a barbarian by the privileged Corinthians. I know Medea well... I'm here to hear the stories, to avenge my father's death, not to do art for the sake of itself alone, but to use it as a weapon. Electra has no rage like what I know. – Robbie McCauley, My Father and the Wars

Robbie McCauley climbs a ladder and sits atop it as she speaks her speech. She sees herself not only as a daughter to her father, but as one who must avenge her father's everyday struggle of living the life of a black man (qtd. in Patraka 34). She claims her relation as his daughter to use her art "as a weapon." Her identification with the Greeks repeats across her work; in *Indian Blood* she also speaks the final line – that Electra does not have what she knows.¹¹¹ Tim Murray points out that "what Electra did know was the power of 'unrighteous fantasy,' of masochistic identification with cultural codes confining her" (178-179). Women, mediated by capitalism and kinship, taught to behave in certain ways, resist through art by dealing with a tainted past. The historical and the personal meld into a suppressive patriarchal force. In this piece, McCauley becomes not only her father's daughter but also the patriarchy's daughter – to subvert the white, hegemonic values that kept her father in his place. Resisting the force requires a living in-between past and present, subverting the contemporary cultural codes by striking at their origins, re-envisioning women by

¹¹¹ In the version Murray cites, McCauley proclaims, "Electra *knows* no rage like my rage."

freeing the possibilities; becoming *Iph* means having the ability to make one's own relations and thus one's space within the social frame.

McCauley, as a daughter, is a product of the capitalist genealogy that attempts to keep her in her place. She occupies the spot of the child in the ternary relations between father, mother, and "me," the child. Yet she refuses to stay simply a child; taking on the characters of her father, her aunts, and her mother, she embodies others, both reaffirming her kinship line and distorting her place within it by embodying others. The space of the daughter holds its advantages – the possibility of schizophrenia. First, by re-creating the space of the child in the ternary relation, the daughter has the ability to disrupt the lines to the father and mother, thereby not willing to follow the capitalist division: "here is where mommy begins, there daddy, and there you are – stay in your place" (*Anti-Oedipus* 75). McCauley refuses to stay in her place.

I began this project by looking at two daughters, Iphigenia and Antigone. *Iphigenia at Aulis* and *Iphigenia Among the Taurians* position Iphigenia as a conditional *Iph* – a vortex of identity who is only fully-formed in the relationships she chooses to make with others after her death. I establish *Iph* as a figure who ties together women across time by demonstrating what happens when they detach from the patriarchal kinship structure. Antigone presents another *Iph*: as a daughter of incest, she uses her flexible identity to choose her brother over the state. By selecting a lateral kinship relationship over the vertical kinship relationship that perpetuates state interests, she epitomizes the ability of the female to resist through sacrifice, though the repercussions of her action are lost when her tale is codified in a representative form used by the state to quell resistance. Performance thus becomes a challenged space for the survival of resistance, harboring both the possibility for

resistance against the capitalist kinship structure through re-presentation and the probability of dissimulation of resistance through slippery mimesis.

Re-centering this inquiry on the figure of Antigone as *Iph*, I use both the trajectory of Occidental theory surrounding Antigone's aberrance (mainly Butler, Lacan, and Hegel) as well as the genealogy of kinship studies within the field of anthropology to demonstrate the possibility of creating kin relations through performance. Butler's statement that kinship relations rely on doing rather than being develops the interdependent relationship between kinship and performance, and Marx's "Capital" and Gayle Rubin's "The Traffic in Women" elucidate the influence of kinship on the economy of women. Rubin's essay is instrumental in establishing the woman, and particularly the daughter (though a widow might be in the same position) as a subject anticipating the creation of identity through her future relations. If she follows tradition, she will be someone's wife and her husband's place in the social structure will determine her own. Evaluating the possibility of altering the economy through resisting traditional kinship, I turn to performance, using Peggy Phelan's designations of "marked" versus "unmarked" to pinpoint the state's ability to mark women within the social strata; performance, as a vehicle for unmarking and re-marking women, holds the potential for unraveling the patriarchal arborescent kinship structure – replacing it with lateral feminist relations.

I note that though Butler reconstructs kinship as a relation based in performance, she views Antigone as a literary person rather than a theatrical character, who, when embodied by an actor, actually performs the performance of kinship onstage. Butler undermines the ability of theatre/performance to resist in her earlier scholarship, observing that performance's duplicity causes historicity to remain dissimulated. Arguing against Butler, I present the possibility that theatrical performance can harbor feminist resistance through re-presenting kinship. Reviewing

anthropological performance scholarship and theatre scholarship, I demonstrate the dearth of scholarship on the connection between performance and kinship and surmise a space for scholarship on the subject.

Chapter Two moves on from the *Iph* to read Antigone as the figure of resistance because of her duplicitous status as a daughter of incest. In any one relation, she has at least two choices: father/brother, sister/aunt, etc. Antigone is thus in a unique position to perform resistance because she can choose her relations. Yet she is caught within a reproducible form – a tragedy whose re-performance over time establishes a vertical genealogy of performance that overturns the lateral resistant actions within singular performances. Like *Antigone*, Euripides' *Trojan Women* produces women on the brink of choice by depicting the demise of a kinship system – a world where the women are all *Iphs*. The Greeks terminate the only male, the child Astyanax, because he poses a threat to the state. In him lies the possibility of recreating the Trojan line. Without husbands and sons, the women return to a daughter's status; they await transaction. Yet unlike the daughters whom the Greeks award to the victors as concubines and slaves, the son is not instilled with a sense of potential use. Unlike the daughters, Astyanax does not have a flexible or mobile identity. *Trojan Women* reflects the Greek concept of kinship; the play uses women to re-present women's place in society, reminding the Greek audience of wives' duties. My task is to illuminate indoctrination of the Greek *socius* to a system of state-sponsored kinship through theatrical form; I connect kinship to capitalism by observing that Solon's laws restricted women's performance at funerals and produced inheritance regulations that confined women to the house through a fear of public appearance spawning perceptions of adultery. Meanwhile Athenian performance flourished through *khoregeia*-sponsored tragedy and comedy. I, in turn, relate the

simultaneous cloistering of women and the rise of the Athenian theatre to Deleuze and Guattari's *Anti-Oedipus*.

Reflecting on the impetuses for the connection between performance and kinship, namely Oedipus and Antigone, the second chapter's main purpose is to establish a spatial-temporal locale for the seed of capitalism in Fifth Century B.C.E. Athens. As a space-time where/when the proliferation of performance practices and the cloistering of wives both propagated moves toward a capitalist culture, classical Athens provides a home for issues of identity that extend themselves through time and across the vortex. These identities – still in relation to capitalist culture – find themselves caught in form; theatre intended to reproduce capitalist, hegemonic ideals. To resist against hegemony, theatre must take on a schizophrenic form.

The final chapters center on the topic of resistance and question the common assumption that performance can and will resist the state. Cultural studies theorists like Stuart Hall and Dick Hebdige demonstrate that the media breeds desire for filiative identification with the capitalist state through its focus on highly consumptive images and stories. Resistance is divided between the working class, which resists by rising against capitalist control and pursues the consummable space in capitalism of the *real* counterculture, and the middle class, which conforms to the capitalist system but remains intellectually opposed to its tenets – occupying an *imagined* resistance. Referencing Raymond Williams's call for an intellectual revolution within theatre, I suggest that the theatrical form is an imaginary (middle-class) form of a real (working-class) situation. To remain unconsummably resistant under capitalism, theatre must produce an intellectual revolution through overproduction.

Having demonstrated the connection between theatrical form and capitalism, I turn to an example of a production that failed in its attempt to critique patriarchal capitalism. Title:Point Production's performance of Judith Malina's *Antigone*

reconciles kinship issues with the American market of media production. Positioning Antigone as a political figure, Chapter Three examines how Title:Point's performance presents Antigone as a challenge to media consumption and American capitalist identity. Contrasting Malina's original performance with Title:Point's adaptation, I seek a space for survival of performative resistance without capitalist return. Re-situating the past daughters within a new era, these productions renew Antigone's status as daughter by reinstating the possibility of change; they depict Antigone as a figure in-between. She exists between the myth of the past – the Greek myth of Antigone – and the possibility of present change. While Title:Point's production failed to create intellectual revolution, The Living Theater's original production utilized the audience as part of the production, breaking down the lines drawn in the origin of Greek theater to give the audience the onus of responsibility for change. Antigone, revived for anti-war purposes and imparted with the ability to choose relations, operates as a daughter of her mythical character – one who has the potential for new myth.

Similarly, Suzan-Lori Parks's *Venus* also recreates a figure of the past through present performance, reflecting how the mediatization of race projects the black female body as caught in a snowball of "primitive" performance and scientific consumption. Like the Greeks, Parks explores a mythical figure – that of the Hottentot – a real woman named Saartjie Baartman made mythical through the media circus. Yet Parks's dramaturgy shows the seams of recovering history by juxtaposing the elevated language from contemporaneous accounts of Baartman's performance with her characters' colloquial vernacular. I argue that Parks's play disrupts traditional form in part by following an aesthetic of citation, but also by producing a tragedy without a victim. Parks cultivates a contentious relation with her spectators by representing Venus as complicit in her own exploitation/sacrifice; the Venus

consistently chooses relations based upon capital. The play's spectators are rattled by the form, which reproduces Venus's spectacle and implicates them in profiteering from her performance. Framing Parks's play as one that allies kinship and corporeality through the lens of color, I parse the consequences of re-presenting exploitation in schizophrenic theatre.

I then consider consumption of the female corporeal in contemporary capitalist society by investigating how elements of performance evolve to perpetuate and, perhaps, eventually disrupt conformity. Returning to Deleuze and Guattari, I propose a relationship that mask and face have to capitalist culture. I distinguish how Greek masks might be embraced by Deleuze and Guattari as prime examples of the mask before and after the face was born. Turning to the genealogy of history's continual emphasis on these representations of the human body, I find that Orlan, *Annie Sprinkle*, and *Anna Nicole Smith* provoke resistance to capitalist visualizations of the female in their sacrificial, corporeal performances. These three *Ans* join a fourth, *Antigone*, in resisting the state by devising new loci in society through their continuous performances. Yet these resistant performances are not without consequences. Orlan sacrifices her body through plastic surgery, and while she champions a painless approach to her art (through drugs), she has undoubtedly suffered pain as a result of the complications of surgery. Sprinkle similarly masks her suffering through performance, focusing primarily on the positive aspects of sex work and pursuing a carnivalesque approach to cancer treatment to help her (and others) cope. The most extreme suffering is exemplified by Anna Nicole, who originally took painkillers to reduce back pain from breast augmentation surgeries that grew her capital and who ultimately died because of her addiction to pain killers. For all these performers, I stress that resistance through the recreation of identity requires sacrifice.

Like daughters of Antigone, these women expose the possibility of resistance in contemporary society while falling to its consequences.

Orlan, Annie Sprinkle, and Anna Nicole, Parks, and McCauley resist, and their resistance relies upon a citation of the vertical relation, a conjuring of the historical past that unravels the hegemonic value placed upon the female body. These women also reach out laterally to their audience, calling for action. The artists must be within and outside, lateral and vertical, recreating relations through performance. Their situations mirror their spot in the socius – within and without – teetering on the edge of resistance. Antigone and Iphigenia too occupy the space of in between. As daughters, forever mythical daughters, never wives, never mothers, they hold onto the potential for relations. Through this potential, they sacrifice to generate change; relations established through performances women choose overturn the patriarchal kinship structure in favor of a future of feminist possibility.

WORKS CITED

- Aeschylus. "*Agamemnon*." Trans. Richmond Lattimore. *Aeschylus I: Oresteia*. Vol. 1. The Complete Greek Tragedies. Chicago and London: The University of Chicago Press, 1953. 33-90.
- Althusser, Louis. "The 'Piccolo Teatro': Bertolazzi and Brecht -- Notes on a Materialist Theater." *Mimesis, Masochism, & Mime: The Politics of Theatricality in Contemporary French Thought*. Trans. Ben Brewster. Ed. Timothy Murray. Ann Arbor: The University of Michigan Press, 1997: 199-215.
- Antigone*. Title:Point Productions. By Bertolt Brecht. Trans. Judith Malina. Dir. Theresa Buchheister. Perf. Alexander Lane and Samara Naeymi. New York, Arthur Seelan Theatre. 8 Mar. 2007.
- Apollodorus. *Apollodorus, the Library*. Trans. Sir James George Frazer. Cambridge, MA: Harvard University Press, 1921.
- Aristophanes. "*Birds*." Trans. Jeffrey Henderson. *Aristophanes Birds Lysistrata Women at the Thesmophoria*. Ed. Jeffrey Henderson. Vol. 3. Cambridge, MA and London: Harvard University Press, 2000. 1-252.
- . "*Lysistrata*." Trans. Jeffrey Henderson. *Aristophanes Birds Lysistrata Women at the Thesmophoria*. Ed. Jeffrey Henderson. Vol. 3. Cambridge, MA and London: Harvard University Press, 2000. 253-442.
- . "*Peace*." Trans. Jeffrey Henderson. *Aristophanes Clouds Wasps Peace*. Ed. Jeffrey Henderson. Vol. 2. Cambridge, MA and London: Harvard University Press, 1998. 417-602.
- . "*Women at the Thesmophoria*." Trans. Jeffrey Henderson. *Aristophanes Birds Lysistrata Women at the Thesmophoria*. Ed. Jeffrey Henderson. Vol. 3. Cambridge, MA and London: Harvard University Press, 2000. 443-615.
- Aristotle. *The Art of Rhetoric*. Trans. H.C. Lawson Tancred. London: Penguin Books, 1991.
- . *Constitution of Athens and Related Texts*. New York: Hafner Publishing Company, 1974.
- Ashby, Imogen. "The Mutant Woman: The Use and Abuse of the Female Body in Performance Art." *Contemporary Theatre Review*. 10.3. (2000): 39-51.

Augsburg, Tanya. "Collaboration within the Field." TDR. 39.4. (Autumn 1995): 166-172.

---. "Orlan's Performative Transformations of Subjectivity." The Ends of Performance. Ed. Peggy Phelan and Jill Lane. New York: New York University Press, 1998.

Auslander, Philip. Presence and Resistance: Postmodernism and Cultural Politics in Contemporary American Performance. Ann Arbor: University of Michigan Press, 1994.

Austin, J. L. How To Do Things With Words. Ed. J.O. Urmson and Marina Sbisa. Second Edition. Cambridge: Harvard University Press, 1975.

Australia, Museum Victoria. Iphimedia Sp. Image Page. 1996. Museum Victoria Australia. Available: <http://www.museum.vic.gov.au/crust/moviphi.html>. 7 December 2006.

Backalenick, Irene. "'Venus' plays Yale Rep before going Public." Westport News. 27 March 1996: 31.

Barthes, Roland. "The Third Meaning: Research Notes on Some Eisenstein Stills." Image Music Text. Trans. Stephen Heath. London: Fontana Press, 1977.

---. "Putting on the Greeks." Critical Essays. Trans. Richard Howard. Evanston: Northwestern University Press, 1972: 59-66.

Bastin, Anne Davis. "'Venus' Review." Theater Journal 49.2 (1997): 223-225.

Beck, Julian. Letter to Stefan Brecht. 20 November 1969. The Living Theatre papers. Billy Rose Theatre Collection, The New York Public Library, New York.

Benjamin, Walter. The Origin of German Tragic Drama. London ; New York: Verso, 2003.

Berlant, Lauren. "National Brands/National Body: *Imitation of Life*." The Phantom Public Sphere. Ed. Bruce Robbins. Minneapolis and London: The University of Minnesota Press, 1993. 173-208.

Bernal, Martin. Black Athena: The Afroasiatic Roots of Classical Civilization. Vol. I. "The Fabrication of Ancient Greece 1785-1985" New Brunswick: Rutgers University Press, 1987.

- Biner, Pierre. The Living Theatre. New York: Horizon Press, 1972.
- Blum, Virginia L. Flesh Wounds: The Culture of Cosmetic Surgery. Los Angeles: University of California Press, 1995.
- Blundell, Sue. Women in Ancient Greece. Cambridge, Mass.: Harvard University Press, 1995.
- Boal, Augusto. Theater of the Oppressed. New York: Urizen Books, 1979.
- Bogdan, Robert. Freak Show: Presenting Human Oddities for Amusement and Profit. Chicago: University of Chicago Press, 1988.
- Brecht, Stefan. "Revolution at the Brooklyn Academy of Music." *TDR* 13.3 (Spring 1969): 46-73.
- Brown, Jeffrey A. "Class and Feminine Excess: The Strange Case of Anna Nicole Smith." *Feminist Review*. 81 (2005): 74-94.
- Brustein, Robert. "Robert Brustein on Theater." The New Republic. 20 May 1996: 28-29.
- Buchheister, Theresa. "Re: Hi." E-mail to Megan Shea. 2 August 2007.
- Butler, Judith. Antigone's Claim : Kinship between Life and Death. New York: Columbia University Press, 2000.
- . Bodies That Matter : On the Discursive Limits of "Sex." New York and London: Routledge, 1993.
- . Gender Trouble: Feminism and the Subversion of Identity. New York and London: Routledge, 1990.
- Carlson, Marvin. Performance: A Critical Introduction. London and New York: Routledge, 1996.
- Carsten, Janet. "The Substance of Kinship and the Heat of the Hearth: Feeding, Personhood, and Relatedness among Malays in Pulau Langkawi." Kinship and Family: An Anthropological Reader. Ed. Robert Parkin and Linda Stone. Malden: Blackwell Publishing, 2004. 309-28.
- Case, Sue-Ellen. "The Masked Activist: Greek Strategies for the Streets." Theatre Research International. 32.3. (2007) 119-129.
- . Feminism and Theatre. New York: Methuen, 1988.

- Chaudhuri, Una. "For Posterior's Sake." Program. Venus. 1996: 26, 30, 32.
- Citizen Kane. Dir. Orson Welles. Perf. Orson Welles, William Alland. Mercury Productions, 1941.
- Clarke, John, Stuart Hall, Tony Jefferson and Brian Roberts. "Subcultures, cultures and class." Resistance Through Rituals: Youth Subcultured in Post-war Britain. London and New York: Routledge, 1993.
- Cody, Gabrielle. "Introduction: Sacred Bazoombas." Hardcore from the Heart: The Pleasures, Profits and Politics of Sex in Performance. ed. Gabrielle Cody. London and New York: Continuum, 2001. 1-22.
- Cohn, Ruby. "Old Myths in the New Theatre." *Education Theatre Journal* 23.4 (Dec. 1971): 398-408.
- The Couple in the Cage. Dir. Paula Heredia. Perf. Coco Fusco and Guillermo Gomez-Peña. VHS. 1993.
- Cros, Caroline, Laurent Le Bon, and Vivian Rehberg. "Chronophotology." Orlan: Carnal Art. Paris: Flammarion, 2004: 9-183.
- Csapo, Eric, and William J. Slater. The Context of Ancient Drama. Ann Arbor: University of Michigan Press, 1995.
- Davis, Kathy. Dubious Equalities and Embodied Differences: Studies on Cosmetic Surgery. Lanham: Rowman & Littlefield Publishing Group, 2003.
- "My Body is My Art': Cosmetic Surgery as Feminist Utopia?" Embodied Practices: Feminist Perspectives on the Body. ed. Kathy Davis. London: Sage Publications, 1997. 168-181.
- Deleuze, Gilles. The Logic of Sense. European Perspectives. New York: Columbia University Press, 1990.
- Deleuze, Gilles, and Félix Guattari. A Thousand Plateaus : Capitalism and Schizophrenia. Minneapolis: University of Minnesota Press, 1987.
- . Anti-Oedipus : Capitalism and Schizophrenia. Minneapolis: University of Minnesota Press, 1983.
- Diamond, Elin. Unmaking Mimesis: Essays on Feminism and Theater. London and New York: Routledge, 1997.

- Dionysus in 69. Dir. Richard Schechner. The Performance Group. The Performing Garage, New York. 1969. Film. Dir. Brian DePalma. 1970.
- Demosthenes. Demosthenes. Trans. J.H. Vince. Cambridge, MA: Harvard University Press, 1930.
- Dodd, Jonny. "Zsa Zsa's Husband Speaks Out on Anna Nicole." *People*. 10 February 2007. 21 August 2008.
<http://www.people.com/people/article/0,,1536410_20011526,00.html>
- Du Bois, W.E.B. The Souls of Black Folk. Ed. David W. Blight and Robert Gooding-Williams. Boston and New York: Bedford Books, 1997.
- Dussart, François. "Shown but Not Shared, Presented but Not Proffered: Redefining Ritual Identity among Warlpiri Ritual Performers, 1990-2000." The Australian Journal of Anthropology 15.3 (2004): 253-66.
- Dyson, M. and K.H. Lee. "The Funeral of Astyanax in Euripides *Troades*." The Journal of Hellenic Studies. Vol. 120 (2000): 17-33.
- Eagleton, Terry. Walter Benjamin or Towards a Revolutionary Criticism. London: Verso, 1981.
- Einstein, Albert. Relativity: The Special and General Theory. New York: Three Rivers Press, 1961.
- El-Shayal, Dalia. "Nonverbal Theatrical Elements in Ntzone Shange's *for Colored Girls...* And Intissar Abdel-Fatah's *Makhadet El-Kohl* (the Kohl Pillow)." Comparative Drama 37.3-4 (2003/2004): 361-78.
- Elam, Harry J. and Alice Rayner. "Body Parts: Between Story and Spectacle in Venus by Suzan-Lori Parks." Staging Resistance: Essays on Political Theater. Ed. Jeanne Collier and Jenny S. Spencer. Ann Arbor: The University of Michigan Press, 1998: 265-282.
- Else, Gerald. The Origin and Early Form of Greek Tragedy. Cambridge: Harvard University Press, 1965.
- Euripides. "Andromache." Trans. David Kovacs. Euripides Children of Heracles Hippolytus Andromache Hecuba. Cambridge: Harvard University Press, 1995.
- . Troades. Trans. K.H. Lee. London: Bristol Classical Press, 1997.

- . "Iphigenia in Aulis." Trans. Charles R. Walker. Euripides IV. Ed. David Grene and Richmond Lattimore. Chicago and London: University of Chicago Press, 1958. 217-300.
- . Iphigenia in Aulis. 1913. Perseus. Available: <http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Eur.+IA+1>. December 2006.
- . Iphigenia in Tauris. 1913. Perseus. Available: <http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Eur.+IT+1>. December 2006.
- Faber, Alyda. "Saint Orlan: Ritual as Violent Spectacle and Cultural Criticism." The Drama Review. 46.1. (Spring 2002): 85-92.
- Fabian, Johannes. Time and the Other: How Anthropology Makes Its Object. New York: Columbia University Press, 1983.
- Foley, Helene P. Female Acts in Greek Tragedy. Princeton, N.J.: Princeton University Press, 2001.
- Foucault, Michel. The History of Sexuality: An Introduction. Vol. 1. Trans. Robert Hurley. New York: Vintage Books, 1990.
- Fox, Margalit. "A Portrait In Skin and Bone." The New York Times 21 Nov. 1993, Sunday Late Edition Styles of the Times, sec. 9: 8, col. 1.
- Frazer, Sir James George. "Notes." Apollodorus, the Library. Cambridge, MA: Harvard University Press, 1921.
- Fusco, Coco. "The Other History of Intercultural Performance." *TDR* 38.1 (Spring 1994): 143-167.
- Gaggi, Silvio. Modernism/Postmodernism: A Study in Twentieth Century Arts and Ideas. Philadelphia: University of Pennsylvania Press, 1991.
- Galvin, Kathy Lee. "Schneider Revisited: Sharing and Ratification in the Construction of Kinship." New Directions in Anthropological Kinship. ed. Linda Stone. Lanham: Rowman & Littlefield Publishers, Inc., 2001: 109-124.
- Garrett, Shawn-Marie. "The possession of Suzan-Lori Parks." *American Theatre* 17.8 (October 2000): 22-26, 132-134.
- Girard, Rene. Violence and the Sacred. Trans. Patrick Gregory. Baltimore and London: The John Hopkins University Press, 1977.

- Goethe, Johann Wolfgang von, Johann Peter Eckermann, and J. K. Moorhead. Conversations of Goethe with Johann Peter Eckermann. 1st Da Capo Press ed. New York: Da Capo Press, 1998.
- Goldhill, Simon. "Antigone and the Politics of Sisterhood." Laughing with Medusa: Classical Myth and Feminist Thought. Oxford and New York: Oxford University Press, 2006: 141-161.
- Goodnough, Abby and Margalit Fox. "Anna Nicole Smith Dies at 39." *The New York Times*. 8 February 2007. 21 August 2008.
<<http://www.nytimes.com/2007/02/08/arts/08cnd-smith.html?scp=18&sq=anna%20nicole%20smith&st=cse>>
- Gottlieb, Saul. "The Living Theatre In Exile: *Mysteries, Frankenstein*." *Tulane Drama Review* 10.4 (Summer 1966): 137-152.
- Greenspan, Alan. Testimony of Dr. Alan Greenspan. Committee of Government Oversight and Reform. 23 October 2008: 1.
<oversight.house.gov/documents/20081023100438.pdf>
- Griffith, Mark. "Commentary." Sophocles Antigone. Ed. Mark Griffith. Cambridge: Cambridge University Press, 1999. 119-355.
- . "Introduction." Sophocles Antigone. Ed. Mark Griffith. Cambridge: Cambridge University Press, 1999: 1-68.
- Hamlet. The Wooster Group. By William Shakespeare. Dir. Elizabeth LeCompte. Perf. Scott Shepherd and Kate Valk. Newman Theatre. New York, 12 Oct. 2007.
- Hebdige, Dick. Subculture: The Meaning of Style. London and New York: Routledge, 2002.
- Hegel, G.W.F. Phenomenology of Spirit. Trans. A.V. Miller. Oxford: Clarendon Press, 1977.
- Henderson, Jeffrey. "Introduction to *Lysistrata*." Three Plays by Aristophanes. Ed. Jeffrey Henderson. New York and London: Routledge, 1996.
- Henrichs, Albert. "Drama and Dromena: Bloodshed, Violence, and Sacrificial Metaphor in Euripides." Harvard Studies in Classical Philology. 100. (2000): 173-188.
- Herodotus. The Histories. Trans. Walter Blanco. Ed. Walter Blanco and Jennifer Tolbert Roberts. New York and London: W.W. Norton & Company, 1992.

- Hesiod. "Theogony." Hesiod. Ed. and Trans. and Glenn W. Most. Cambridge, Mass.: Harvard University Press, 2006.
- Hobson, Janell. "The 'Batty' Politic: Toward an Aesthetic of the Black Female Body." Hypatia, 18.4 (Fall 2003): 87-105.
- Hogan, Donna. Train Wreck: The Life and Death of Anna Nicole Smith. as told to Henrietta Tiefenthaler. Beverly Hills: Phoenix Books, 2007.
- Holst-Warhaft, Gail. Dangerous Voices: Women's Laments and Greek Literature. London and New York: Routledge, 1992.
- Homer. The Iliad of Homer. Trans. Richmond Lattimore. Chicago: The University of Chicago Press, 1951.
- Horkheimer, Max, Theodor W. Adorno, and Gunzelin Schmid Noerr. Dialectic of Enlightenment : Philosophical Fragments. Cultural Memory in the Present. Stanford, Calif.: Stanford University Press, 2002.
- "House Hunting." The Anna Nicole Smith Show. E!, Hollywood. 4 Aug. 2002.
- Hughes, Dennis D. Human Sacrifice in Ancient Greece. London ; New York: Routledge, 1991.
- Ince, Kate. Orlan: Millennial Female. Oxford and New York: Berg, 2000.
- Jameson, Fredric. Postmodernism Or, the Cultural Logic of Late Capitalism. Durham: Duke University Press, 2003.
- Just, Roger. Women in Athenian Law and Life. London ; New York: Routledge, 1989.
- Katz, Marilyn A. "Did the Women of Ancient Athens Attend Theater in the Eighteenth Century?" Classical Philology 93.2 (1998): 105-24.
- Keller, Helen. The Story of My Life. New York: Doubleday, 1954.
- Keuls, Eva C. The Reign of the Phallus : Sexual Politics in Ancient Athens. Berkeley: University of California Press, 1993.
- Kim, Suk-Young. "Can We Live as One Family? Rethinking the Two Koreas' Kinship in John Hoon's *Kan Tek-Koo*." Theatre Research International 29.3 (2004): 267-83.
- Klein, Alvin. "About Women, About Pedestals," New York Times. 31 March 1996.

Connecticut Section, sec. 13: 21.

Kovacs, David. "Toward a Reconstruction of 'Iphigeneia Aulidensis.'" The Journal of Hellenic Studies. 123 (2003): 77-103.

Kristeva, Julia. "Modern Theater Does Not Take (a) Place." Mimesis, Masochism, & Mime: The Politics of Theatricality in Contemporary French Thought. Trans. Alice Jardin. Ed. Timothy Murray. Ann Arbor: The University of Michigan Press, 1997: 277-281.

Krasner, David. Resistance, Parody, and Double-Consciousness in African American Theatre, 1895-1919. New York: St. Martin's Press, 1997.

The L Word. Showtime. 2004-2007.

Lacan, Jacques. The Ethics of Psychoanalysis, 1959-1960. 1st American ed. New York: Norton, 1992.

Lacey, Walter Kirkpatrick. The Family in Classical Greece. Aspects of Greek and Roman Life (Ithaca, N.Y.). Ithaca, N.Y.: Cornell University Press, 1968.

Lamphere, Louise. "Whatever Happened to Kinship Studies? Reflections of a Feminist Anthropologist." New Directions in Anthropological Kinship. Ed. Linda Stone. Lanham and Oxford: Rowman and Littlefield Publishers, 2001. 21-47.

Lee, K.H. "Introduction." Euripides Troades. London: Bristol Classical Press, 1997.

Lefkowitz, Mary. The Lives of the Greek Poets. Baltimore: John Hopkins University Press, 1981.

---. Not Out of Africa: How Afrocentrism Became an Excuse to Teach Myth as History. New York: Basic Books 1997.

---. Women in Greek Myth. Second Ed. Baltimore: John Hopkins University Press, 2007.

Lévi-Strauss, Claude. The Way of the Mask. Trans. Sylvia Modelski. Seattle: University of Washington Press, 1975.

---. Structural Anthropology. Trans. Clair Jacobson and Brooke Grundfest Schoepf. New York: Basic Books, 1963.

- Lewin, Ellen. Lesbian Mothers : Accounts of Gender in American Culture. Anthropology of Contemporary Issues. Ithaca, N.Y.: Cornell University Press, 1993.
- Lloyd, Moya. "Butler, Antigone and the State." Contemporary Political Theory 4: 451-68.
- Lockford, Lesa. "Performing the Abject Body: A Feminist Refusal of Disempowerment." Theatre Annual. 55 (2002): 48-60.
- Longo, Oddone. "The Theater of the *Polis*. " Nothing to Do with Dionysos?: Athenian Drama in Its Social Context. ed. John J. Winkler and Froma I. Zeitlin. Princeton: Princeton University Press, 1990: 12-19.
- Loraux, Nicole. Mothers in Mourning. Ithaca and London: Cornell University Press, 1990.
- . The Children of Athena. Princeton: Princeton University Press, 1993.
- Lovelace, Carey. "Orlan: Offensive Acts." Performing Arts Journal. 17.1. (Jan. 1995): 13-25.
- Magubane, Zine. "WHICH BODIES MATTER? Feminism, Poststructuralism, Race, and the Curious Theoretical Odyssey of the 'Hottentot Venus.'" *Gender Society* 15.6 (2001) 816-832.
- Malina, Judith and Julian Beck. Interview with Richard Schechner. "Containment is the Enemy." *TDR* 13.3 (Spring 1969): 24-44.
- Malina, Judith. "Directing Notebook." Antigone. The Living Theatre. 1968.
- . "Preface." Antigone. By Bertolt Brecht. Trans. Judith Malina. New York: Applause Books, 2000: v-vii.
- Martin, Thomas R. Ancient Greece : From Prehistoric to Hellenistic Times. New Haven: Yale University Press, 1996.
- Marx, Karl. Capital: A Critique of the Political Economy. Trans. Samuel Moore and Edward Aveling. Ed. Frederick Engels. Vol. 1 Book 1 The Process of Production of Capital. London: The Electric Book Company, 2001.
- Massumi, Brian. A User's Guide to Capitalism and Schizophrenia : Deviations from Deleuze and Guattari. A Swerve ed. Cambridge, Mass.: MIT Press, 1992.
- McDermott, Patrick. "Portrait of an Actor, Watching: Antiphonal Feedback to the

- Living Theatre." *TDR* 13.3 (Spring 1969): 74-85.
- McKenzie, Jon. Perform or Else: From Discipline to Performance. London: New York: Routledge, 2001.
- Meridor, Ra'anana. "Euripides Troades 28-44 and the Andromache Scene." The American Journal of Philology 110.1 (1989): 17-35.
- Mirzoeff, Nicholas. "The Subject of Visual Culture." The Visual Culture Reader. Ed. Nicholas Mirzoeff. London and New York: Routledge, 2002.
- Montano, Linda, Annie Sprinkle, and Veronica Vera. "Summer Saint Camp 1987: with Annie Sprinkle and Veronica Vera." *TDR*. 33.1. (Spring 1989): 94-103.
- MOMA. "Gallery Label." Les Demoiselles d'Avignon. Pablo Picasso. June-July 1907. 2006. 7 Sept. 2007.
<http://www.moma.org/collection/browse_results.php?object_id=79766>
- Morgan, Kathryn Pauly. "Women and the Knife: Cosmetic Surgery and the Colonization of Women's Bodies." *Hypatia*. 6.3. (Fall 1991): 25-53.
- Murray, Timothy. Drama Trauma: Specters of Race and Sexuality in Performance, Video, and Art. London and New York: Routledge, 1997.
- . "Introduction: The Mise-en-Scène of the Cultural." Mimesis, Masochism, & Mime: The Politics of Theatricality in Contemporary French Thought. Ed. Timothy Murray. Ann Arbor: The University of Michigan Press, 1997: 1-26.
- O'Bryan, Jill. Carnal Art. Minneapolis and London: Minnesota University Press, 2005.
- Orlan. Carnal Art. 19 Feb. 2006 <<http://www.orlan.net/>>
- Parkin, Robert and Linda Stone. "General Introduction." Kinship and Family: An Anthropological Reader. Ed. Robert Parkin and Linda Stone. Malden: Blackwell Publishing, 2004. 1-24.
- Parks, Suzan-Lori. Getting Mother's Body. New York: Random House, 2003.
- . Interview with Kevin J. Wetmore, Jr. "It's an Oberammergau Thing: An Interview with Suzan-Lori Parks." Suzan-Lori Parks: A Casebook. Ed. Kevin J. Wetmore, Jr. and Alycia Smith-Howard. London and New York: Routledge, 2007: 124-140.
- . Interview with Shawn-Marie Garrett. "The possession of Suzan-Lori Parks."

- American Theatre* 17.8 (October 2000): 22-26, 132-134.
- . Interview with Una Chaudhuri. "For Posterior's Sake." Program. Venus. 1996: 26, 30, 32.
- . Venus. New York: Theatre Communications Group, 1990.
- Ormand, Kirk. Exchange and the Maiden: Homosocial Marriage in the Tragedies of Sophocles. Austin: The University of Texas Press, 1999.
- Patraka Vicki and Robbie McCauley. "Obsessing in Public. An Interview." TDR. 37.2. (Summer 1993): 25-55.
- Patraka, Vivian M. "Binary Terror and Feminist Performance: Reading Both Ways." Discourse. 14.2 (Spring 1992): 163-185.
- Patterson, Cynthia B. The Family in Greek History. Cambridge: Harvard University Press, 1998.
- Paulk, Ann Bronwyn. "Femi-primitivism." Art Criticism 17.2. (2002): 41-54.
- Pausanias. Pausanias Description of Greece. Trans. W.H.S. Jones and H.A. Ormerod. Cambridge, MA: Harvard University Press, 1918.
- "Pet Psychiatrist." The Anna Nicole Smith Show. E! Hollywood. 22 Sept. 2002.
- Phelan, Peggy. Unmarked: The Politics of Performance. London and New York, Routledge, 1993.
- Phelps, Lyon. Brecht's *Antigone* at the Living Theatre." TDR 12.1 (Winter 1968): 125-131.
- Pickard-Cambridge, Sir Arthur. Dithyramb, Tragedy & Comedy. London: Oxford University Press, 1962.
- Plato. Gorgias. Trans. Walter Hamilton. London: Penguin Books, 1960.
- Plutarch. Plutarch's Lives, Volume 3. Trans. Aubrey M. and George Long Stewart. London and New York: George Bell & Sons, 1892.
- Pomeroy, Sarah B. Goddesses, Whores, Wives, and Slaves : Women in Classical Antiquity. New York: Schocken Books, 1995.

- Program. Antigone. Title:Point Productions. By Bertolt Brecht. Trans. Judith Malina. Dir. Theresa Buchheister. Perf. Alexander Lane and Samara Naeymi. Arthur Seelan Theatre. 8 Mar. 2007.
- Rabinowitz, Nancy Sorkin. "Tragedy and the Politics of Containment." Pornography and Representation in Ancient Greece. ed. Amy Richlin. New York and Oxford: Oxford University Press, 1992: 36-52.
- Ramnarine, Tina K. "Historical Representations, Performance Spaces, and Kinship Themes in Indian-Caribbean Popular Song Texts." Asian Music. (Autumn 1998-Winter 1999): 1-33.
- Redding, Eric and D'eva. Great Big Beautiful Doll: The Anna Nicole Smith Story. Fort Lee: Barricade Books, 1996.
- Rehm, Rush. Greek Tragic Theatre. Theatre Production Studies. London ; New York: Routledge, 1994.
- . Marriage to Death : The Conflation of Wedding and Funeral Rituals in Greek Tragedy. Princeton, N.J.: Princeton University Press, 1994.
- . The Play of Space: Spatial Transformation in Greek Tragedy. Princeton and Oxford: Princeton University Press, 2002.
- Rivers, W.H.R. "Kinship and Social Organization." Kinship and Family: An Anthropological Reader. Ed. Robert Parkin and Linda Stone. Malden: Blackwell Publishing, 2004. 136-44.
- Roach, Joseph R. Cities of the Dead : Circum-Atlantic Performance. New York: Columbia University Press, 1996.
- . "Kinship, Intelligence, and Memory as Improvisation: Culture and Performance in New Orleans." Performance & Cultural Politics. Ed. Elin Diamond. London and New York: Routledge, 1996. 217-236.
- Rubin, Gayle "The Traffic in Women: Notes on the 'Political Economy' of Sex." Toward an Anthropology of Women. ed. Rayna R. Reiter. New York and London: Monthly Review Press, 1975.
- Sata, Megumi. "Aristotle's *Poetics* and Zeami's *Teaching on Style and the Flower*." Asian Theatre Journal 6.1 (1989): 47-56.
- Schechner, Richard. Between Theater & Anthropology. Philadelphia: University of Pennsylvania Press, 1985.

- Schneider, David Murray. A Critique of the Study of Kinship. Ann Arbor: University of Michigan Press, 1984.
- Schneider, Rebecca. The Explicit Body in Performance. London and New York: Routledge, 1997.
- Shange, Ntozake. For Colored Girls Who Have Considered Suicide, When the Rainbow Is Enuf : A Choreopoem. 1st Scribner poetry ed. New York: Scribner Poetry, 1997.
- Shewey, Don. "An Eccentric Ringmaster Creates His Own Circus." The New York Times. 14 April 2006. sec. 2: 5, 34.
- Shohat, Ella and Robert Stam. "Narrativising Visual Culture." The Visual Culture Reader. Ed. Nicholas Mirzoeff. London and New York: Routledge, 2002.
- Sophocles. "Antigone." Sophocles Antigone. Ed. Mark Griffith. Cambridge: Cambridge University Press, 1999. 71-118.
- . Oedipus at Colonus and Electra. Trans. Peter D. Arnott. Crofts Classics. Ed. Samuel H. Beer, O.B. Hardison, Jr., and John Simon. Northbrook, 1975.
- . The Oedipus Tyrannus of Sophocles. ed. Sir Richard Jebb. Cambridge: Cambridge University Press, 1887. <<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus%3Atext%3A1999.01.0191>>
- Sprinkle, Annie. "Annie Sprinkle." Interview with A. Juno. Angry Women. San Francisco: Re/Search Publications, 1991.
- . Post-Porn Modernist. San Francisco: Cleis Press, 1998.
- Sprinkle, Annie and Elizabeth Stephens. Love Art Lab. 2007. 2 June 2007. <www.loveartlab.org>
- Steiner, George. Antigones. New York: Oxford University Press, 1984.
- Stone, Linda. "Introduction." New Directions in Anthropological Kinship. Ed. Linda Stone. Oxford: Rowman & Littlefield Publishers, 2001. 1-20.
- . Kinship & Gender : An Introduction. 2nd ed. Boulder, Colo.: Westview Press, 2000.
- Taylor, Markland. "Venus." Variety. 8 April 1996: 69.
- "The Eating Contest." The Anna Nicole Smith Show. E! Hollywood. 18 Aug. 2002.

- Thucydides. The Complete Writings of Thucydides: The Peloponnesian War. Trans. Richard Crawley. New York: Random House, Inc., 1951.
- Turner, Victor Witter. Dramas, Fields, and Metaphors: Symbolic Action in Human Society. Ithaca [N.Y.]: Cornell University Press, 1974.
- . The Ritual Process: Structure and Anti-Structure. Vol. 1969. Chicago: Aldine Publishing Company, 1969.
- Van der Geest, Sjaak. "Grandparents and Grandchildren in Kwahu, Ghana: The Performance of Respect." Africa 74.1 (2004): 47-61.
- Venus. Suzan-Lori Parks. Public Theater. Dir. Richard Foreman. Perf. Adina Porter, Peter Francis James, Sandra Shipley, Mel Johnson, Jr. Yale Repertory Theatre, New Haven. Video. 1996.
- Warner, Sara L. "Suzan-Lori Parks's Drama of Disinternment: A Transnational Exploration of *Venus*." Theatre Journal. 60 (2008): 181-199.
- Weston, Kath. Families We Choose : Lesbians, Gays, Kinship (Between Men--Between Women.) New York: Columbia University Press, 1991.
- Wetmore, Kevin J. "Re-enacting: meta-theatre in thuh plays of Suzan-Lori Parks." Suzan-Lori Parks: A Casebook. Ed. Kevin J. Wetmore, Jr. and Alycia Smith-Howard. London and New York: Routledge, 2007: 89-105.
- Williams, Linda. "The Pornography and Performance Art of Annie Sprinkle." Social Text. 37. (Winter 1993): 117-133.
- . Hard Core: Power, Pleasure and the Frenzy of the Visible. Los Angeles: University of California Press, 1989.
- Williams, Raymond. "Film and the Dramatic Tradition." The Raymond Williams Reader. Ed. John Higgins. Oxford and Malden: Blackwell Publishers, 2001.
- . Modern Tragedy. Stanford: Stanford University Press, 1966.
- Wiles, David. The Masks of Menander. Cambridge: Cambridge University Press, 1991.
- Wilson, Peter. The Athenian Institution of the Khoregia: The Chorus, the City and the Stage. Cambridge and London: Cambridge University Press, 2000.
- Worthen, W.B. "Citing History: Textuality and Performativity in the Plays of Suzan-

- Lori Parks." *Essays in Theatre*. 18.1 (November 1999): 3-22.
- Yanagisako, Sylvia Junko and Jane Fishburne Collier. "Toward a Unified Analysis of Gender and Kinship." *Kinship and Family: An Anthropological Reader*. Ed. Robert Parkin and Linda Stone. Malden: Blackwell Publishing, 2004. 275-93.
- Young, Harvey. "Choral Compassion: *In the Blood and Venus*." *Suzan-Lori Parks: A Casebook*. ed. Kevin J. Wetmore, Jr. and Alycia Smith-Howard. London and New York: Routledge, 2007: 29-47.
- . "Touching History: Suzan-Lori Parks, Robbie McCauley and the Black Body." *Text and Performance Quarterly* 23.2 (April 2003): 134-153.
- Young, Jean. "The Re-Objectification and Re-Commodification of Saartjie Baartman in Suzan-Lori Parks *Venus*." *African American Review* 31.4 (Winter 1997): 699-708.
- Zeitlin, Froma. "Thebes: Theater of Self and Society in Athenian Drama." *Nothing to Do with Dionysos?: Athenian Drama in Its Social Context*. ed. John J. Winkler and Froma I. Zeitlin. Princeton: Princeton University Press, 1990: 130-168.
- . "Playing the Other: Theater, Theatricality, and the Feminine in Greek Drama." *Playing the Other: Gender and Society in Classical Greek Literature*. Chicago: University of Chicago Press, 1995.
- . Review of *Marriage to Death: The Conflation of Wedding and Funeral Rituals in Greek Tragedy*. by Rush Rehm. *Bryn Mawr Classical Review*. (1995): 203.
- Zimmermann, Anja. "'Sorry for Having to Make You Suffer': Body Spectator, and the Gaze in the Performances of Yves Klein, Gina Pane, and Orlan." *Discourse*. 24.3. (Fall 2002): 27-46.